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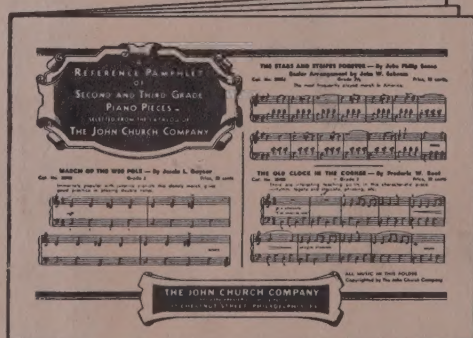
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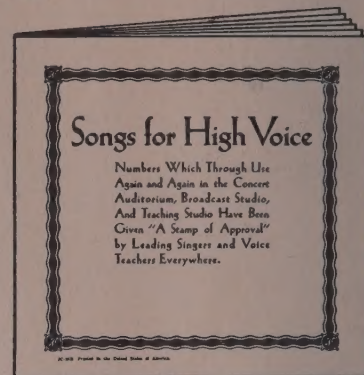
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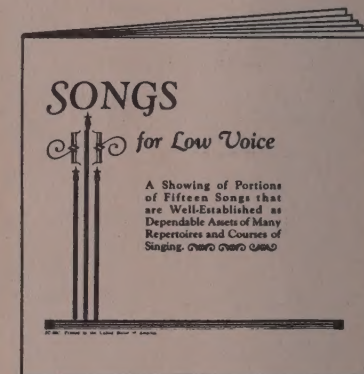
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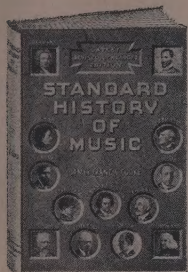
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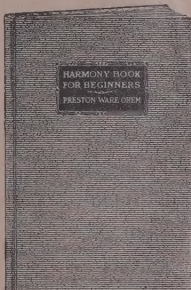
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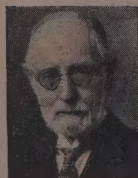
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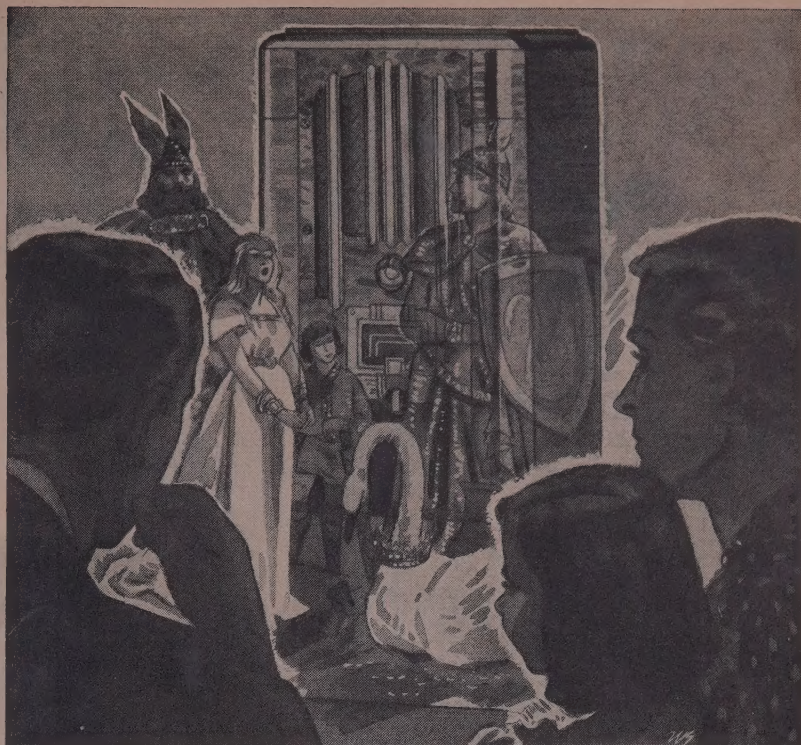
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Open Road.....	Stickles
Shout Aloud in Triumph.....	Manney
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Lass of Richmond Hill, The.....	Hook
Morning Invitation.....	Veazie
Night in June, A.....	Targett
Serenade at Taos.....	Widor
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Irish Folksong.....	The meeting of the waters
Lemare.....	A dream-boat passes by
Miller.....	Ye banks and braes
Morley.....	Go ye, my canzonets
Morley.....	I go before, my darling
Morley.....	It was a lover and his lass
Netherland Folksong.....	Song of Friendship
Offenbach.....	Beauteous night, O night of love
Russian Folksong.....	Volga boatmen's song
Saar.....	Pretense
St. Saens.....	The Swan
Schubert.....	Hark! hark! the lark
Scottish Folksong.....	Call'er herrin'
do.....	Loch Lomond
do.....	Syke boat song
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Strauss.....	Greeting to Spring
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Passing By.....	Purcell
Pirate Dreams.....	Huerter
Serenade (from Le Roi l'a dit).....	Delibes
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Blessed Jesu, Fount of mercy.....	Dvorak
Bless the Lord.....	Ippolitoff-Ivanoff
Break forth, O beauteous heavenly light.....	Bach
Cherubic Hymn.....	Rachmaninoff
Cherubim Song, No. 7.....	Bortniansky
Cherubim Song, Op. 41, No. 6.....	Tchaikovsky
Christ the Lord is risen today.....	Thiman
Crucifixus.....	Bach
Et incarnatus est.....	Bach
Forever worthy is Thy Lamb.....	Tchaikovsky
Gloria in excelsis Deo.....	Mozart

Glory to God.....	Handel
Glory to God in the highest.....	Pergolesi
Hallelujah, Amen.....	Handel
Hallelujah Chorus.....	Handel
Heavens are telling, The.....	Haydn
He, watching over Israel.....	Mendelssohn
Holy art Thou.....	Handel
Holy, Holy, Holy.....	Gounod
How blest are they.....	Tchaikovsky
How lovely is Thy dwelling-place.....	Brahms
How lovely are the messengers.....	Mendelssohn
If thou but suffer God to guide thee.....	Bach
In deepest grief.....	Bach
In dulci júbilo.....	German Carol
Jesu, joy of man's desiring.....	Bach
Jesu, priceless treasure.....	Bach

Jesu, Word of God Incarnate.....	Mozart
Lamb of God.....	Bizet
Lord is my Shepherd, The.....	Schubert
Morning Hymn, Op. 46, No. 4.....	Henschel
Now let all the heavens adore Thee.....	Bach
O Holy Night.....	Adam
O all ye that pass by.....	Victoria
O vos omnes.....	Victoria
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Prayer of Thanksgiving.....	Netherland Folksong
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Carol Marhoff Pitts—B. Omaha, Nebraska, Comp., cond., educator. Nationally known in school music field. Pres., N. Central Mus. Educ. Conf.; Dir. of Mus., Central H. S., Omaha, Neb.



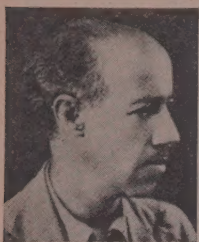
Emil Polak—B. N. Y., Dec. 16, 1889. Comp., pia., accompanist, coach. Studied N. Y. and Prague. Toured Europe. Soloist with N. Y. Philh. Orch. American tours with many noted artists.



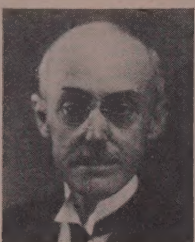
Robert Pollak—B. Vienna, Austria, teacher. Former violin prof., Moscow Univ., New Vienna Cons. and Geneva Cons. Toured U. S. A. in 1913. Later, head of vln. dept., San Francisco Cons.



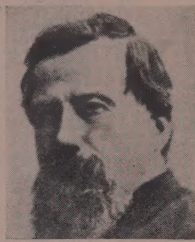
Alberto Poltronieri—B. Milan, Italy, 1896. Violinist, teacher. Toured Europe and Amer. In 1923 became princ. prof. of violin, Milan Cons. Fdr. of Poltronieri Quartet, famous in Europe.



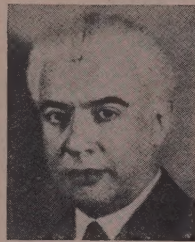
José Pomar—B. Mexico, 1880. Comp. Considered one of the greatest of present day Mexican composers. He has written piano and orch. works, some of the latter using native folk melodies.



John W. Pommer, Jr.—B. Phila., Apr. 11, 1865; d. there Nov. 26, 1932. Comp., organist, teacher. Studied Berlin and Munich. Was dir. of own music school in Phila. Choral, org. and pia. wks.



Amilcare Ponchielli—B. Paderno Fasolaro, Cremona, Aug. 31, 1834; d. Milan, Jan. 16, 1886. Opera comp. Studied Milan Cons. Of many operatic works. "La Gioconda," won world fame.



Manuel M. Ponce—B. Mexico, 1886. Comp., pianist. Studied Mexico Cons. and Stern Cons., Berlin. From 1909-15, prof. of piano, Mexico Cons. Symphonic works and smaller pieces.



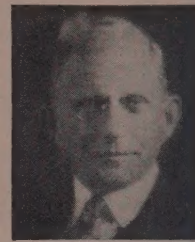
Lily Pons—B. France. Coloratura soprano. Studied at Paris Cons. Guest appearances in opera, France and Belgium. Début, Metro. Opera, 1931, in "Lucia." Radio and screen success.



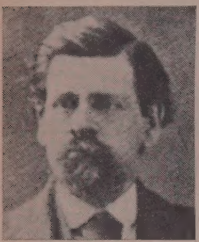
Carmela Ponselle—B. Schenectady, N. Y. Mezzosoprano. Sister of Rosa Ponselle. Début, Metropolitan Opera, 1926. Has concertized extensively; appearances with orchestras, and on radio.



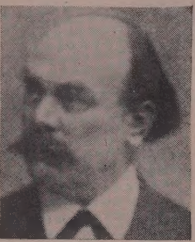
Rosa Ponselle—B. Meriden, Conn. Soprano. Member, Metropolitan Opera (début, 1918 with Caruso). Has sung in Covent Garden, London. Frequent concert tours. Also featured radio artist.



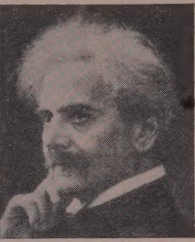
William H. Pontius—B. May 11, 1860. Comp., cond., teacher. Studied in Italy. For some years active in Minneapolis, Minn. Has written sacred and secular songs and choral works.



Henry Ward Poole—B. Salem, Mass., Sept. 13, 1825. Mining engineer, scientist. Made important research in mus. acoustics. Invented an enharmonic organ. In 1856 settled in Mexico City.



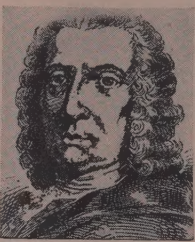
Wilhelm Popp—B. Prague, Czechoslovakia, Apr. 29, 1829. Comp., flute and piano virtuoso. For many years solo flutist of Hamburg (Ger.). Philh. Soc. Wrote salon and study pieces.



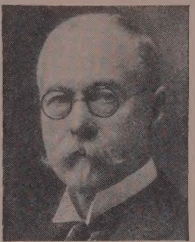
David Popper—B. Prague, Dec. 9, 1843; d. Baden-Baden, Aug. 7, 1913. Noted violoncellist, comp. Pupil of Golttermann. Many successful European tours. From 1896 was prof. in Pest.



Niccolò Antonio Porpora—B. Naples, Aug. 19, 1686; d. there, Feb. 1766. Comp., famous singing teacher. His pupils included Farinelli, Caffarelli and Tosi. Wrote operas and church music.



Giovanni Porta—B. Venice about 1690; d. Munich, Sept. 1755. Comp., director. From 1737 to his death was court Kapellmeister at Munich. Wrote 32 operas, many masses and other church mus.



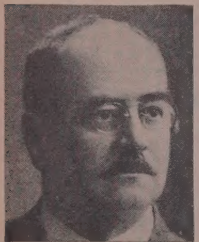
Frank Addison Porter—B. Dixmont, Maine, Sept. 3, 1859. Comp., pianist, teacher. Studied Boston and Leipzig. Since 1884, member of faculty, N. E. Cons., Boston. Pia. pcs. and studies.



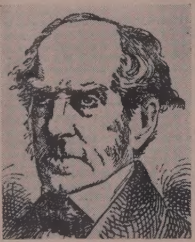
Quincy Porter—B. New Haven, Conn., 1897. Comp. Studied with Parker, David Stanley Smith, d'Indy, Bloch. Has written orch. works. Assoc. prof. of music, Vassar College.



Ruth Posselt—B. Medford, Mass. Violinist. Studied with E. Ondricek and Thibaud. First appearance at 6. Soloist with N. Y. Philharmonic Orch. under Damrosch and Boston Symph. Orch.



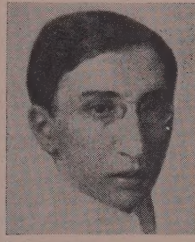
Ernest Felix Potter—B. Brooklyn, N. Y., 1859. Comp., organist, director. For many years active in Phila., Pa., as organist and choir director, specializing in boy choirs. Has wr. songs.



Philip Cipriani Hambly Potter—B. London, Oct. 2, 1792; d. there Sept. 26, 1871. Comp., pianist. In 1823 pia. teacher at B. A. M., London. In 1832 became princ. Was dir., Madrigal Society.



Jean Poueigh—B. Toulouse, Fr., Feb. 24, 1876. Comp., musicologist. Pupil in Paris of Caussade, Fauré, d'Indy. Contrib. to French musical journals. Many miscel. stage works. Res., Paris.



Leff Pouishnoff—B. Russia, 1891. Pianist. Pupil of Mme. Essipoff, Rimsky-Korsakoff, Liadoff, Glazounoff. Début, London, 1921. Frequent appearances in England. Has toured America.



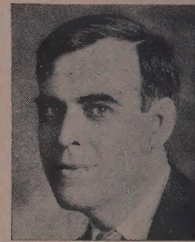
Francis Poulenc—B. France, 1899. Comp., pianist. Studied locally and in Leipzig. Has written piano pieces; a four hand sonata; a sonata for two clarinets; vocal works with small orch. Res., Paris.



Gaston Poulet—B. Paris, Apr. 10, 1892. Cond., violinist. Studied at Paris Cons. Was director of own quartet. Founder, cond. of Association des Concerts Poulet (orch. of 100), Paris.



Alma Webster Powell—B. Elgin, Ill., Nov. 20, 1874; d. Mahwah, N. J., March 11, 1930. Soprano. Studied, Brooklyn and Europe. Début, Frankfurt on Main. In 1905 with Metro. Opera Co.



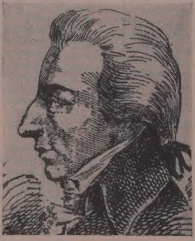
John Powell—B. Richmond, Va., Sept. 6, 1882. Comp., pianist. Pupil of Leschetizky and Navrátil. Has made European and Amer. tours. Many works in all forms. Res., Richmond.



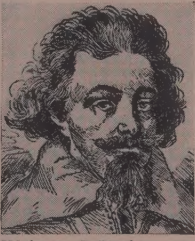
Maud Powell—B. Peru, Ill., Aug. 22, 1868; d. Uniontown, Pa., Jan. 8, 1920. Greatest woman violinist. Début, Berlin, 1885. Frequent tours. Introduced many master works to Amer. audiences.



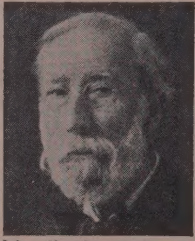
Ada Weigel Powers—B. Watertown, N. Y. Comp., pianist. Studied locally. Has written songs, violin pieces, ballet music for piano, and piano ensemble wks. Active in Nutley, N. J.



Alessio Prati—B. Ferrara, Italy, July 19, 1750; d. there, Jan. 17, 1788. Comp. Studied in Naples. Produced his operas in Paris, Venice and Vienna. Wrote also masses and other wks.



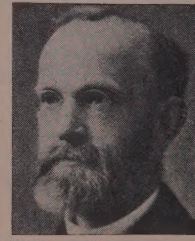
Michael Prätorius—B. Kreuzberg, Thuringia, Feb. 15, 1571; d. Wolfenbüttel, Feb. 15, 1621. Comp., writer. Kapellm. at Lüneburg, also Kapellm. and secretary to Duke of Brunswick.



John Haraden Pratt—B. Freeport, Maine, Nov. 20, 1848. Comp., organist. Studied locally and in Leipzig. Organ positions in Portland, Me., and San Francisco. Has written songs, pia. pcs.



Silas Gamaliel Pratt—B. Addison, Vt., Aug. 4, 1846; d. Pittsburgh, Oct. 30, 1916. Comp., pia., educator. Fdr., the Apollo Club, Chicago; and Pratt Inst. of Music and Art, Pittsburgh.



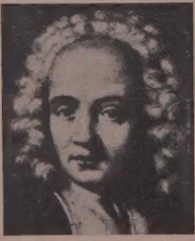
Waldo Seldon Pratt—B. Phila., Nov. 10, 1857. Writer, editor, educator, lecturer. Pres., 1906-09, M.T.N.A.; cond., Hosmer Choral Union, Hartford, Conn. Literary works.



Ada Jordan Pray—B. California. Comp., pianist, teacher, lecturer. Studied in Leipzig. Concerts and lecture-recitals. Wks. include songs, pia. pcs. Conducts studio in Durham, Cal.



Giacomo Predieri—Birth date unknown, d. Bologna, Italy, about 1695. Organist and choir master about whom very little seems to be known. Most activities, perhaps, were in Bologna.



Giacomo Predieri (the Younger)—B. Bologna, Italy; d. 1753. Composer. Pupil of G. P. Colonna. In 1698 was appointed maestro di cappella of Bologna Cathedral. Wrote church music.



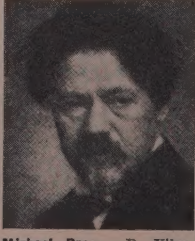
Marion Prentice—B. Phila., Pa. Comp., dir., teacher. Studied locally, then in Detroit and New York. From 1918-28, mus. tchr., Detroit Pub. Schools; then at Hempstead, L. I.



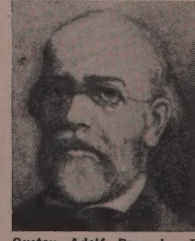
Marie Prentner—B. Vienna, Austria. Comp., pianist. Began study with her mother; then studied with Leschetizky. Edited a book illustrating Leschetizky principles. Res. near Vienna.



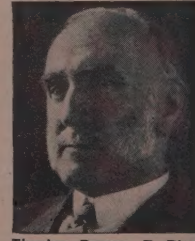
Joseph Press—B. Vilna, Russia, Jan. 15, 1881; d. Rochester, N. Y., Oct. 4, 1925. Violoncellist. Studied at Moscow Cons. Début, N. Y. Fac. mem., Eastman Sch. of Music, Rochester, N. Y.



Michael Press—B. Vilna, Russia, Sept. 8, 1872. Cond., vlnst. From 1900-03, head, vln. dept., Imperial Cons., Moscow; from 1915-18, head, vln. dept., Curtis Inst. of Mus., Phila.



Gustav Adolf Pressel—B. Tübingen, Ger., June 11, 1827; d. Berlin, July 30, 1890. Comp. His researches proved that Mozart actually wrote the "Requiem" almost in its entirety.



Theodore Presser—B. Pittsburgh, Pa., July 3, 1848; d. Phila., Pa., Oct. 28, 1925. Publir. educator, philanthropist. Estbl'd. The Etude (1883); Theodore Presser Co. and The Presser Fdn'tn.

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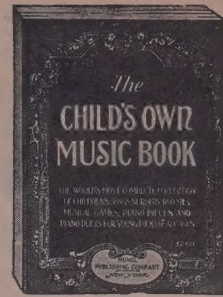
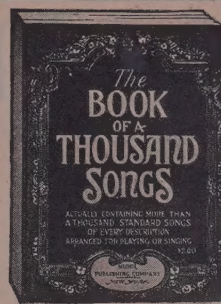
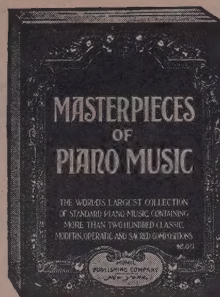
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SUNDAY

MAY 9TH

Solos and Choruses for the Second Sunday in May VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
25176	Candle Light Chas. Wakefield Cadman	d-g	\$.50
26132	Candle Light Chas. Wakefield Cadman	b flat-E flat..	.50
<i>An exquisite poem by Lee Shippen in a musical setting of particular richness. This song has been adopted by the American Parent-Teacher Associations for Mother's Day Programs.</i>			
26002	Mother's Day Frank H. Grey	c-E	.40
19695	Mother Calling Alfred Hall	E flat-g	.40
17956	Mother Stanley F. Widener	c-F	.40
	Mother O' Mine Arthur Claassen	E-F-sharp	T.60
	Mother O' Mine Arthur Claassen	c-D	T.60
24022	Old Fashioned Mother Of Mine Richard Kountz	d-E flat	.60
24021	Old Fashioned Mother Of Mine Richard Kountz	E-F	.60
24020	Old Fashioned Mother Of Mine Richard Kountz	F sharp-g	.60
<i>The above song (published in 3 keys) is a song which will do anyone's heart good to sing or hear at any time, but it is particularly acceptable for Mother's Day.</i>			

Cat. No.	Title and Composer	Range	Price
25776	Little Mother Evangeline Lehman	d-E	\$.40
<i>Dedicated to Mme. Schumann-Heink.</i>			
19632	Little Mother Daniel Protheroe	c sharp-D	.50
18680	Little Mother O' Mine Herbert Ward	E flat-E flat	.50
6884	Mother O' Mine B. Remick	d-E	.35
<i>An excellent setting of the well-known text by Rudyard Kipling.</i>			
24043	My Mother's Song John Openshaw	d-g	.60
19404	Never Forget Your Dear Mother and Her Prayer May Parker Jones	d-F	.40
18696	Old Fashioned Dear Cecil Ellis	c-F	.50
19420	Song of the Child, The Mama-Zucca	d-F	.50
<i>The musicianly singer will appreciate the effective and dramatic qualities of this song.</i>			

QUARTET OR CHORUS

21232	Candle Light C. W. Cadman (Treble, 3 Pt.)	.10
20010	Rock Me to Sleep Frank J. Smith (Mixed)	.10
20456	Memories Gertrude Martin Rohrer (Mixed)	.10
35151	O, Mother of My Heart C. Davis (Mixed)	.15

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A beautiful choral work. The inspiring text by Alfred Noyes makes it a lovely contribution to a fine Mother's Day Program.
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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



MUZIO
CLEMENTI

A "SYMPHONY IN D MAJOR," by Muzio Clementi, parts of which were discovered in the Library of Congress at Washington and other

pages in the British Museum of London and patiently pieced together by Alfredo Casella, had its American premiere when given as the chief number on the program for December 4th and 5th of the Boston Symphony Orchestra with Serge Koussevitzky conducting. The greater part of the manuscript is in the Library of Congress for which it was bought by Carl Engel at the sale, in 1917, of the effects of W. H. Cummings, the noted musicologist of London.

EUGENIE SCHUMANN, the last surviving daughter of Robert and Clara Schumann, recently celebrated her eighty-fifth birthday in Bern.

THE FIRST FESTIVAL of Pan-American Chamber Music is announced to be held at Mexico City, from July 7th to 27th, 1937. It is to be sponsored by the Committee on Cultural Relations with Latin America in association with Mrs. Elizabeth Sprague Coolidge.

THE CRYSTAL PALACE of London, perhaps the most widely known auditorium of the world, was destroyed by fire on the night of November 30. Built in Hyde Park, for the great Exposition of 1851, it was later moved to Sydenham, a suburb of South London, and became an amusement center for millions since the mid-Victorian days. Twenty-five hundred participants, with audiences of twenty thousand or more were not unusual in its annual choral or band festivals. The organ, one of the greatest of the world when built, and priceless Handel manuscripts were totally lost.

SAMUEL BARBER, nephew of the famous American contralto, Louise Homer, and a young American composer now a student in the American Academy of Rome, has had the recognition of having his "Symphony in One Movement" given in its premiere at Rome, with Bernardino Molinari conducting.



HELEN
HOWE

HELEN HOWE is Chicago's new supervisor of music education, selected by the Board of Education, after several years of debating on the value of music in the public schools—the first time, we believe, that a woman has held a so responsible position in American musical education. Miss Howe already

has made a place for herself by broadminded efforts in "creating a love for music in the younger generation so that they may be a cultural asset in this metropolis by Lake Michigan."

HANDEL'S "MESSIAH" had its one hundred and sixty-seventh performance by the Handel and Haydn Society of Boston, when in the one hundred and twenty-second season of that famous organization the world's favorite oratorio was given on December 20th, with Thomas Stone conducting.

A ROYAL FAMILY of musicians will ascend the throne of Great Britain with the coming coronation. Queen Elizabeth is an accomplished pianist and a charming singer, and the two young daughters are in the course of a liberal musical education.

THE CONCERTGEBOUW of Amsterdam has given a "Liszt Concert" in commemoration of the one hundred and twenty-fifth anniversary of the Abbé's birth and fiftieth of his death. On the program were the "Faust Symphony," and the "Missa Solennis in D" (Graner) in which the chorus of the Toonkunst Verein (Tone Art Society) participated, with the performance under the direction of Willem Mengelberg.

THE PIANO ACCORDION is reported to have been the means of carrying many a musical dealer over the recent business crisis which now has given place to better times. Every emergency develops its hero.

THE EASTERN MUSIC EDUCATORS CONFERENCE will meet from April 13 to 17, at Buffalo, New York, with George L. Lindsay, Director of Music Education in the Philadelphia Public Schools, as president. Along with forums and clinics of a serious educational nature, there will be programs by the All Eastern High School Orchestra; A Mammoth Buffalo School Music Festival; an Eastern States High School Solo Singing Contest; a Western New York High School Band Festival; and an Intercollegiate Women's Glee Club Contest; just to mention a few of the musical magnets.

SIX CONCERTS had prominent places in the festivities celebrating the tercentenary of Harvard College—three of these were given by the Boston String Quartet, assisted by Jesus Maria Sanroma, pianist; and three others were contributed by the Boston Symphony Orchestra, with Dr. Serge Koussevitzky (LL. D. alumnus, of the Harvard Class of 1929) conducting.

JOHN BARBIROLI is reported to have been engaged by the Board of Directors, as the musical director and conductor of the New York Philharmonic-Symphony Orchestra for the next three seasons. The engagement is announced as having been made "as the solution of major issues," including "the need for a young conductor of artistic integrity who would build towards the orchestra's future, as well as enhance its present."

THE SOCIETY OF MOZARTIAN STUDIES of Paris has held a Mozart Festival at the Beaux-Arts. The Society's chorus, the Belgian National Orchestra, and eminent soloists interpreted seldom heard works followed by the great "Mass in C minor."

MARIO CASTELNUOVO-TEDESCO has been entrusted with the composition of incidental music for the tragedy, "The Giants of the Mountain," which will be presented in the famous Boboli Gardens of Florence during the May Festival.

A SYMPOSIUM OF AMERICAN ORCHESTRAL MUSIC, in which new compositions never before performed will be interpreted and discussed, is an addition which has been made to the regular series of American Composers' Concerts given by the Rochester Symphony Orchestra with Dr. Howard Hanson conducting. May other leaders follow in Dr. Hanson's steps!

MIRIAM HYDE, after three and a half years in Europe, recently appeared in recital at Town Hall of Adelaide, South Australia; when her program, including a number of her own works, elicited encomiums placing her "in the front rank of Australian pianists and composers."

THE TEXAS MUSIC TEACHERS ASSOCIATION met for its Twenty-third Annual Convention, from November 26 to 28, at Dallas, which proved to become a history making event through the adoption of a new and progressive constitution and the consideration of problems concerned with the musical advancement of the "Lone Star State."

CLARENCE EDDY, perhaps the most widely known organist which America has produced, passed away on January 10, at his home in Chicago. Until recent years he had been identified with practically every great exposition, including the one in Vienna in 1873; Philadelphia in 1876; Paris in 1889; Chicago in 1893; St. Louis in 1904; San Francisco in 1905; and he gave his last concert at the Century of Progress Exposition of Chicago in 1934. Born in Greenfield, Massachusetts, he gave his first concert at twelve and finished his musical studies in Berlin.

DANCE MUSICIANS began to feel the return of prosperity with the resumption of social festivities at the turn of the year. For the Philadelphia ball to his step-daughter, Joseph E. Widener spent \$10,000 for music alone. Meyer Davis, leader of the reported one hundred piece orchestra, agreed that this was probably the largest contract in the history of dance music. For Mrs. McLean's ball in Washington, and for a society leader in New York, the preparations were practically as lavish.

HAROLD SAMUEL, eminent English pianist and a leading "apostle of Bach" of the last two decades, died on January 15, in London. Born in 1879 in the British metropolis, he was educated at the Royal College of Music, where for many years he has been a professor of pianoforte. He some years ago created something of a sensation by giving six Bach recitals in six days, and these he has many times repeated.



HAROLD
SAMUEL

AN AVE MARIA composed more than a century ago, by Fanny Mendelssohn, sister of Felix, is reported to have been found by a Glasgow (Scotland) musician, when doing research work in the Mitchell Library.

RADIO BAND LESSONS, under the direction of Joseph E. Maddy, director of the National Band and Orchestra Camp, are announced by the National Broadcasting Company, each Wednesday from two to two-thirty, Eastern Standard Time, on the Red Network (Coast-to-Coast).

THE THIRTY-FIRST NATIONAL BAND FESTIVAL of Great Britain, held at the Crystal Palace, London, on September 26th, brought together two hundred and ten bands. Foden's Band, with Fred Mortimer as conductor, won first place for the sixth time.

THE BIENNIAL CONVENTION of the National Federation of Music Clubs will meet from April 23 to 29, in Louisville, Kentucky. Mrs. John Alexander Jardine, president, announces a program of superlative brilliance, with indications that the attendance may reach the ten thousand mark.

FRANCO GHIONE AND VICTOR KOLAR are announced as the conductors of the Detroit Symphony Orchestra for the season of 1937-1938. Ghione made his American debut when, in April of 1936, he led the performance of Rocca's "The Dybbuk," by the Detroit Civic Opera Company.

ROBERT ELMORE, a new star in the galaxy of organists in "Penn's Towne," has made his New York debut with a recital in Carnegie Hall, when he is reported to have displayed "a rare combination of gifts—amazing facility, depth of feeling, innate musicianship and expressiveness." Though but twenty-four, Mr. Elmore already has won many distinctions in London (where he finished his studies at the Royal Academy of Music) and in America.



ROBERT
ELMORE

(Continued on Page 208)

The Hydra-Headed "Music License" Monster

"At liberty, for Medicine Shows. 1. Doctor with diploma. 2. Doctor with white hair and diploma. 3. Doctor with long white hair and long white whiskers and diploma. 4. Doctor with long white hair and long white whiskers and real diploma and license to practice."

Don't laugh. This was a real advertisement in a paper circulating among street shows.

No publication could have a higher regard for a legitimate, dignified degree from an institution, large or small, of high educational standing, than has THE ETUDE; but, as we have continually reiterated, a diploma or a certificate is only as good as the individual or the institution granting it. A license or a certificate from a city, a state or any money-making organization, cannot conceivably be of very much worth as a token of scholarship and ability.

Because certain mistaken groups have had the idea that it is a good thing to license the practitioners of an art, and because these groups have been bought up in some instances by commercial interests which desire to sneak in the sale of their merchandise under such a system, we have felt that it is wise for us to air the matter in our editorial columns.

It would seem, of course, almost incredible that any commercial interest connected with music would stoop so low as to strive to corrupt legislators and teachers to the point where they would pass laws and regulations of such a nature that no individual might have a right to teach unless he used the proprietary materials issued by certain publishers. But these music teacher's license movements are usually backed by propaganda as insidious as cancer in its nature.

In many cases teachers with the best of motives and the highest of ideals are led to endorse legislation and to promote regulations which at best are only veiled attempts of some publishing company to dispose of merchandise. Degrees, titles and initials are offered as bait; while, concealed in some syllabus, there will be almost invariably found to be a list of music of a publisher, or of a certain clique of publishers, which must be bought before such a title may be obtained. It has no more to do with the promotion of real education, from an honest, pedagogical standpoint, than do the prizes offered over the radio to sell soup, toothpaste or facial cream.

What is the result wherever this licensing system has been applied? Very often splendidly endowed teachers, with years of practical training, are obliged to step aside to make a place for some altogether unworthy person, merely because that person has taken and passed a certain examination entitling him to a license or a certificate to teach an art in accordance with some particular scheme.

In public school education, and in the subjects that are not properly arts, it would scarcely be feasible not to have a sound system of examining and licensing teachers. In the arts, however, it has very frequently come to our attention that quite mediocre "accredited" teachers have

actually preëmpted the positions of teachers who have natural gifts in inculcating the principles of their art, developed through years of actual work in the field. With open-eyed amazement, we have seen this happen over and over again. We knew of one band conductor, in a college in Ohio, who was a real genius and had produced astonishing results in school bands, who was obliged to step aside to see his position taken by a ridiculously incompetent young nincompoop who was able to flash a certificate or license in the face of the school board. The State Law said it had to be; and the real artist was compelled to suffer while the

state employed a man unquestionably his inferior, because the artist did not have the training in other academic subjects that would enable him to get a particular type of certificate. Are we so law-crazy that we are going to permit our educational systems in art to become a part of the colossal bureaucracy which seems to be spreading over our America like some pest of Biblical days?

In higher educational circles the whole matter of determining ability through examinations is a subject for much dispute. Examinations do reveal to some extent the factual knowledge of the individual; but they cannot

determine his ability. They afford an opportunity to estimate a small section of his ability. In a recent vocal contest over the air, we were among the judges. One of the contestants sang a song in such a manner that all of the judges, several of them professionals of high standing, agreed that the singer must be a person of extraordinary gifts and unusual musical and interpretative ability. The singer was requested to sing two other numbers, and he failed ludicrously. He was obviously a "one song" singer. Yet upon his first trial he won over many abler contestants.

It has been our peculiar situation to employ from time to time workers who have had many initials trailing after their names, indicating that they have been graduated from this or that famous institution. And it also has happened that we have sometimes been obliged to discontinue the services of some of these alphabetical comets (who evidently have been able to pass all kinds of examinations), because of their crass stupidity and ignorance of essential common sense matters that any well-informed person would be expected to know.

A mere degree from Harvard, Yale, Princeton, Cornell, or from any other great institution, is of slight worth in education or business, unless its possessor can prove his attainments in actual ability and performance.

Sensible, experienced American teachers certainly will insist that in art a certificate or license to teach must be always upon a nonfallacious basis. Do not be fooled by high sounding titles, American or foreign, which might bring ridicule from those in other countries who may know the actual situation. How does the certificate system work out in Europe? We recently saw, in a foreign paper, an advertisement of a teacher possessing a coveted certificate but

The Cosmic Psycho-Occult University

This is to certify that *Bella Donner* has passed all of the examinations leading to the Degree of Doctor of Celestial and Terrestrial Music, which is hereby conferred upon her, entitling her to all of the supreme honors, rights and privileges appertaining thereto



Signed *William Gump*,
Supreme President

This is, of course, not a real diploma but it is no more farcical than some that the staff of THE ETUDE has seen.

announcing lessons at twelve cents each. Think of it!

America, however, cannot feel very proud when we witness some of the operations of companies in the United States, which, in order to sell their merchandise, have repeatedly used high power salesmanship to influence legislation that would virtually make their exorbitantly expensive courses the only legal materials which could be employed to lead to a certificate.

Some institutions do not "graduate" pupils because they know that art has no end. This is the policy followed by many of the greatest schools of art of the world. The students come, not for decorations, medals or diplomas, but to stay indefinitely until they become recognized artists. The fact that the pupil is admitted to such an institution and is permitted to continue there for a considerable period is evidence enough of real merit. Degrees from a recognized educational institution are of course distinctions to be coveted; but only recently we witnessed the case of a young man with a Mus. Bac. degree from a small college, who, in a contest for a position with another applicant who had a Mus. Doc. degree from a famous university, led the Mus. Doc. far and away by his qualifications, and he secured the work which he properly and honestly deserved.

Let there be no academic or bureaucratic manacles on American art. No one ever asked Liszt, Chopin, Leschetizky, Marchesi or Auer for a certificate. The teacher, who desires to rise to the highest possible position, must realize the stupidity of attempting to reach there on a ladder of diplomas. It is the work accomplished in real pedagogical achievement which makes a teacher. We knew a man once who had his studio practically papered with diplomas, but who had so few pupils that he spent his time in literal solitude. The reason is that he was no good as a teacher. Get as many academic distinctions as you may desire; but do not imagine that these will make you a great musician or a great pedagogue.

After all George Eliot had the right idea when she said:

"Our deeds determine us—much as we determine our deeds."

With Mitts

OF ALL the curious things that have turned up recently in music, the performances on the piano of Henry Scott (no relation to the singer, Henri Scott), which have been heard by millions over the air, have attracted the most unusual attention. Mr. Scott certainly has one supreme distinction. He is the greatest "mitt" pianist in the world. Of course, THE ETUDE would pay no attention whatsoever to a performance of this kind, which, on the surface, appears like a showman's freak trick, if we in our student days had not had the somewhat surprising experience that, after playing the piano for a certain time with gloves on, we found on removing the gloves that we could play with apparently a very greatly increased facility, which was not produced by ordinary practice. Those who have heard Mr. Scott play over the air, with his mitts on, were certainly surprised by his accuracy and his speed. He has sent us his story, which follows:

"After ten years of piano practice while wearing specially designed mittens, and finally by wearing two pairs, I have succeeded in proving my theory that mitten piano practice has given me more finger strength, technic and accuracy at the piano keyboard than any other method.

"I have always felt that the person who possesses the greatest technical equipment has a distinct advantage when presenting an artistic performance. I am convinced that piano practice with mittens has given me more technic and accuracy than I could have acquired by any other method.

"Of course I only advocate mitten *practice*, not mitten playing or mitten concerts. To assume that anyone could play as accurately at a high speed, with a hand covering or any other handicap, is ridiculous. But when, with diligent practice, I find that I can play a composition accurately with mittens, I take them off and find an



HENRY SCOTT

accuracy and potential brilliance hard to believe as the result of so short a time.

"My mittens are so designed that they offer the most resistance where the hand is weakest (usually at the third finger). The left mitten, for a right handed person, should be thicker than the right mitten. These mittens have actually saved me years of tedious finger exercises, by equalizing my finger strength as I practice-compositions.

"I have not practiced scales, arpeggios or individual finger exercises for ten years, and still I was able to establish an all time speed and accuracy record on the piano, even with a pair of ordinary woolen mittens on. This was done only to establish a standard; for, of course, I could have played somewhat faster without them—if it had been necessary.

"You are the only musical magazine to get my entire story, and I hope it may be of interest to you."

THE ETUDE does not hold any opinion in this matter as it is a subject which must be confirmed with experience. We have merely told of our own student findings and allowed Mr. Scott to tell his very unusual story.

How Discouragement Helps

THOSE who have been reading the wonderfully interesting Paderewski autobiography, which has been appearing in *The Saturday Evening Post*, must be amazed by the unusual number of stupid people who went so far out of their way to convince him that it would never be possible for him to succeed as a pianist. They did admit that he might be a composer or a good trombonist, but a pianist—never! Only by reason of his great genius, his will and his hard labor, was he able to survive the barrage of discouragement which surrounded him. With the worth while individual, the resistance offered by discouragement is the very thing which toughens and hardens him so that he acquires the strength to gain his heart's desires.

The Pleasures of Practice

THERE is a thrill to accomplishments in music that none recognizes but he who has struggled with a difficult passage in a composition and suddenly finds that it can be played with ease. We knew a young lady who practiced upon Liszt's *La Campanella* for over six months and then finally she was one day able to play it at the required speed, without a single false note in those difficult skips. It was a joy to note the radiance which seemed to fill her in this moment of triumph over self and over the composition. There is a Latin proverb which runs *Acti labores jucundi*, which in English idiom would be, *Labors accomplished are pleasant*. In the same spirit, a lot of the fun and profit of music study was expressed in the words of the little boy who bantered, "Just watch me beat this game."

A Visit to the Home of Sibelius

By Norma Ryland Graves

A LONG A WINDING country road, bordered by fields lush with ripening grain; through hamlets that modestly tuck their little red-roofed houses among protecting trees; past farms whose owners, men and women alike, are thriftily working in the fields; on we speed, mile after mile, until there is left between us and Helsingfors more than thirty miles.

Somewhere back of us is Finland's capital city with its many friendly people; somewhere in front of us, so close as to fill us with joyous anticipation, is the unpretentious home of Finland's best known and loved citizen, Jean Sibelius.

Many questions have we inwardly asked, as the miles measured themselves out. What will he be like—this composer of the popular *Valse Triste*, and of the magnificent "Fourth Symphony"? Will we find a man of varying moods—temperamental—little interested in affairs outside his own? Will it be possible, in the short time that is to be ours, to discover the real Sibelius? Will it be possible to read in the personality of the artist the secret of the citizen who has most eloquently interpreted the spirit of his nation to the world?

But these and kindred reflections are abruptly halted with the stopping of the car. "You can see the roof of Mr. Sibelius's home now," says our driver simply. "I thought you would like this view of it first." Had we spoken, it would have been but to give expression to this very wish.

The Retiring Retreat

THERE, TO THE RIGHT of us on a wooded hill, was "Villa Ainola," for the last thirty-two years the home of the composer. Like many a more humble cottage, it has hidden itself from inquisitive eyes by retiring deep in surrounding woods, at the side of which a narrow road twists up through overlacing trees to lose itself at the back of the house.

Nestled among the trees at the top of this small hill is the low, two-storied dwelling, whose log front blends in so perfectly with the nearby woods. Nor could there be found a more appropriate background for a composer, whose music finds roots in the very country itself, than this house likewise built of native material.

A few steps up from the driveway and we were on a small porch where a profusion of flowers in gayly colored boxes seemed to nod a cheerful welcome. With the appearance of a trim little maid, who smilingly admitted us, any suggestion of formality was completely banished.

"Mr. Sibelius is expecting you," she murmured as she flitted away to call her master.

The music, or reception, room, which opens directly from the small hall, is the most formal of the downstairs apartments; likewise it gives the least evidence of family occupancy. Almost Spartan in its furnishings and few scattered rugs, it is dominated by the concert grand piano, which, closed, occupies one side of the room. Near by is an old fashioned music rack, painted white. Of outstanding interest, however, is the huge laurel wreath hanging on the wall above the piano. Tied in the national colors of blue and white, we discovered, upon closer inspection, that it was presented to the composer by the Finnish Government on the occasion of his seventieth birthday.



Sibelius in his Study

The Master Enters

A LIGHT FOOTFALL from the rear caused us to turn. It was Sibelius! Gone were all our preconceived ideas of a temperamental genius, of a composer extremely indifferent alike to critics and visitors; for here was an ordinary man, dressed in an ordinary business suit of grey, but possessing a graciousness that made itself felt as he stepped forward with a warm greeting. It was a sincere welcome, as hospitably given as though between friends of long standing.

Well above the average height, erect, of a vitality that is characteristic of so many in this northern country, the composer's appearance in every way belies his years. An inherent freshness is his, imparted, one imagines, from the many years of constant communion with nature.

But his eyes are what make his whole face so expressive; for they change color with his varying moods and reactions. One minute they are the blue of his tie—soft and luminous; and then they will smilingly melt into a grey that is fathomless.

"Won't you come to the study? You will be more comfortable there," he suggested, motioning to the front of the house.

As we went through the dining room, from which a stairway leads to the upper floor, our eye caught the huge, green-tiled stove with its chimney extending to the

top of the ceiling—the kind so prevalent throughout the country; for a stove of generous proportions indeed is required to counteract the icy blasts of winter. But on this warm summer day, with all the flower-filled bay windows flung open, winter seemed a long way off.

The Tone Poet's Sanctum

WE STEPPED INTO a room the three walls of which were lined with books; from whose broad front windows a matchless view was revealed—the composer's library. There were comfortable chairs and a broad-topped desk where, free from petty annoyances and interruptions, he might work. More often, however, it is the small upstairs study that Mr. Sibelius uses.

As we sat there comfortably chatting, we were ever conscious of the fact that first of all Mr. Sibelius is the thoughtful host; least of all (and never as far as he himself was concerned, either by word or inference) was he the composer who has often been called the greatest of his generation. Broad-minded and scholarly, he possesses far more than a mere surface education; back of him are generations of cultured men—clergymen, doctors, musicians—for in his veins courses the best of Swedish and Finnish blood.

Here, then, is a household of broad cul-

tural interests, for in his wife, Mr. Sibelius has a companion of similar background and tastes. Madame Aino Sibelius, the daughter of General August Alexander Jarnefelt, belongs to a family long known for their artistic achievements. Of her three brothers—one a poet; another a painter; and the third a musician—it is the latter, Armes Jarnefelt, director of the opera at Stockholm and at the same time a composer of merit, who is perhaps the best known.

Like her famous husband, Madame Sibelius is fond of nature, but where his pleasure confines itself to no one particular phase, hers is a passion for flowers. Scarcely a day passes that she does not work in her garden. The many bowls of flowers that are found all over the house give abundant evidence of her tireless devotion.

A Word Portrait

ALTHOUGH Mr. Sibelius has not infrequently been described as taciturn, such an adjective is entirely misapplied. Naturally he possesses that reserve which is so essentially a part—and an admirable part, too—of the Finnish character. Sensitiveness he has, and an extreme pride, also. Is it so strange, then, that the composer does not care to discuss his own affairs, either musical or personal, with anyone who takes the liberty to ask him? And may not this reticence possibly have been misinterpreted as taciturnity?

He is, however, exceedingly generous in giving his time to a discussion of general musical questions, particularly those which may prove helpful to the struggling young musician, for whom he has a great sympathy as well as understanding.

"Mr. Sibelius," we hastened to interpose, "what advice would you give the musician who possesses marked creative talent but lacks necessary funds to develop that gift?"

Thoughtfully repeating the question, he let his hand absently toy with one of the roses from the small bowl on his desk. With the speaking of the words, a train of memories had been aroused—recollections, no doubt, of his own long grim struggle before the world recognized his genius.

But there was no bitterness in his reply, worded and inflected with his accustomed simplicity and directness. "Work," he said earnestly, "just work and what more can I say? Success often comes slowly," with a quiet smile of understanding. "You see it is exceedingly difficult for me to say all I feel." His habitual modesty imparted to his voice an almost diffident tone. "Success—how do you Americans say it—'over night'—no, it is an illusion; it is not so."

Thus once more the well known adage that there is no short cut to success found expression, a fact doubly significant when it is remembered that, although the composer possessed great natural talent, it nevertheless took years for that gift to be developed and to be recognized as such by the world.

Mr. Sibelius believes that it is absolutely necessary for every musician to have a strict theoretical training, for as he himself said: "It is as important to the musician as the study of anatomy to the sculptor."

Although early in his life the composer was granted a yearly pension by the Fin-

nish government, in order that development of his creative ability might not be curtailed by lack of funds, still the grant in itself was not sufficient to meet the needs of his growing family, thus necessitating the strictest economy for many years. It is only recently that financial independence has come to him.

Nurturing the Artist

MUCH PRAISE has been directed toward the progressive policy of the Finnish government in bestowing grants upon talented musicians. By comparison, America is far behind. But as to the inference that American musicians therefore work under more adverse circumstances, Mr. Sibelius is quick to take exception.

"Yes—yes—lack of money makes it difficult," he admitted. "But remember that your dollar buys more correspondingly than our mark does. You get more—more—how shall I say it? More of everything to make you comfortable. And then," hesitating slightly, "you have no confusion—suffering—war." Again his gestures spoke far more eloquently than did his words.

"More of everything to make you comfortable," he said. What a story lies behind his remark! If such a comparison applied in the year 1936, when Finland slowly but substantially was forging ahead, how especially true it must have been in 1918, one of the darkest years of the composer's life, when, following Finland's independence, demoralized Russian troops, augmented by a Bolshevik fleet, spread terror all over the land—pillaging, destroying and murdering.

Living at "Villa Ainola," which at that time was even more isolated and unprotected than now, Sibelius experienced the horror of having friends murdered, of being subjected to such repeated insults that, with his family, he was forced to flee and to live on such limited rations as to bring them near starvation. The darkness of those days, their grim tragedy, never can be forgotten. Even yet there is the menace

of that dark shadow of a world's eruption.

Despite his seventy-one years, the master is surprisingly quick in his movements. Running up the stairs to get a book which had the particular English phrase he wished to use, he appeared not even to notice the extra exertion. Likewise he created the impression of possessing an immense hidden strength, an ironclad determination to triumph over obstacles, no matter how great.

Such a word as failure does not exist in his vocabulary, nor does he condone half-hearted efforts. Into every task, no matter how small, he pours an energy that seems boundless, inexhaustible. "One scorns solutions that come too easily," he commented. "The real musician never stops."

A Ripened Philosophy

IN HIS MATURITY he has so adjusted his philosophy as to accept all issues calmly, without controversy. "Throughout the many years," he remarked quietly, "I

have learned to meet discouragements and reverses with resignation."

Over the coffee service which the little maid brought, more of the personal characteristics of the man were observed—and particularly his massive head with unusually large ears. As he hospitably urged us to take more of the crisp cookies—to have another cup of coffee—his long, tapering fingers deftly handled the dainty blue cups and saucers as though long accustomed to their use.

From the open windows came the summer breeze perfumed with roses in full bloom; came also the occasional whirring flutter of wings—but otherwise a quietness that soothed and induced relaxation. Like another, though earlier, famous northern composer—Grieg—Sibelius has surrounded himself with the natural beauty of the lakes and the trees which he so passionately loves. No recent votary of nature is he, for his ear has long been attuned to its slightest movement, his eye has long been

trained to detect its most subtle shadings—sense impressions which he translates into exquisite musical phrases.

Although he has no little "tune house," as Grieg loved to call the isolated studio on his estate, where he spent so many happy hours, yet Sibelius has his upstairs study from which there is a magnificent view of Lake Jarvenpää; and near him his small upright piano, always open. His long hours of work are broken by one of the few pleasures he allows himself—long walks in the woods back of his home or in the adjoining tract where his daughter lives—the few places he can be assured of privacy.

Dwelling as he does apart from men, nevertheless he is surrounded by those he loves—his wife, his daughters, the friends of many years. Occasionally he goes to the city, but he prefers to lead the simple life of the country gentleman. To observe the composer in his home is to understand more fully the extent to which environment may affect a musician, particularly when that one is so finely sensitized as is Sibelius.

"But it also must come from within—from the soul—" said the master emphatically thumping his chest. "And remember: hard work; without it no musician can succeed."

Then as late afternoon gave way to one of those flaming sunsets, the beauty of which leaves the observer speechless, we realized that adieu must be said. A last and unforgettable impression of this "Titan of the North" we carried away with us: the picture of a man filling the doorway, his face alight, as he made unctuous response to a reference which had been made to his exceedingly great popularity in the United States: "Tell my friends in America how much I appreciate the honor—especially in my old age. It is not good-bye." With a gracious gesture he turned to fill our arms with the red roses that we had been admiring—"It is just *Auf wiedersehen* (till we meet again)."



Villa Ainola, the home of Sibelius, at Tonsala, Finland

The Art of Musical Penmanship

By Otto Rindlisbacher

MUSIC SCRIPT OR THE ART of musical penmanship, though almost indispensable to student and advanced musician alike, is seldom taught. Even in schools of music the student is obliged to acquire what little skill he can by tedious experience and without the advantage of competent guidance. While it is true that in this day and age there is an abundance of printed music of all kinds, there is hardly a musician or a student who has not found an occasion to jot down in writing a melody, a staff, or a note. And at such a time it is a fortunate individual who can produce a professional looking copy of music writing.

There is a distinct difference between drawing and writing music. The drawing must be left to the draftsman. This type of manuscript invariably bears the earmarks of an amateur musically, while the well-done script displays personality and skill.

In acquiring this art a number of factors must be considered—legibility, accuracy, speed and appearance. Obviously, the first is the most important. Accuracy is best developed by disregarding speed and placing the notes carefully where they belong. Speed and neatness naturally and quickly develop with little effort.

The Proper Tools

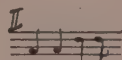
A GOOD GRADE of blank music paper, black ink, preferably India ink, and a proper pen are the necessary equipment. A

music writer's pen point is available but is not especially necessary. Notes and other figures are made clearly and with distinction with a common medium weight point which has been worn slightly to an angle. A new point may be worn down readily on a whetstone. By placing two points into the holder, the upper one protruding slightly over the lower one to prevent blotting, a well is formed thus eliminating much waste of time otherwise consumed in dipping into the ink well.

All of the characters are formed by working from left to right as much as possible. The heads of quarter notes and those of lesser value are made with one dash of the pen. To attempt drawing a circle and filling in impairs the whole effect. Where the stem turns upward a dash is made for the note and the stem added in one continuous stroke.

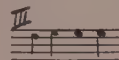


With experience, an individual style will be developed. Some writers prefer to place all of the stems on the right of the notes, making notes and stems in one stroke regardless of whether the stem is upward or downward.



Although such manuscripts may appear

neat and are easily read, the appearance is nevertheless somewhat impaired by conspicuous deviation from the printed music. It is therefore recommended that on notes where the stem turns upward, the stem be placed on the left of the note, either starting an upward stroke for the stem and finishing with the note in one stroke, or making the note first, then removing the pen and finishing with a down stroke.



Full notes require two strokes, the upper one first.



Half notes are made by a continuation for the stem, when the stem turns upward.



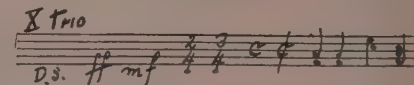
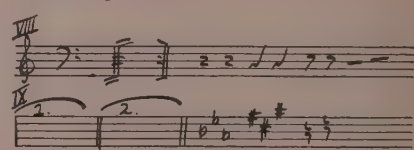
It might be stated here that the general rule is to turn the stems upward from the second space and below, and downward from the middle line and above. Sometimes of course, should two or more notes be connected, the choice is governed by their position and it is best to keep the stems as much as possible within the staff.



Notes on leger lines are made by simply making a heavy line and placing the stem through and slightly past the center of the line. This gives the effect of a note on the line.



The clef, repeat signs, rests and other figures are easily mastered by studying the printed music and following this as much as possible with a general effect, always keeping in mind accuracy and neatness. It is best to start practice with single note melody and to follow with added double stops and chords filled in.



Keep in mind that a neat, freely written manuscript gives a much better impression than one that shows indications of having been made with studied and labored effort.

"Analysis may never be neglected by the student because it is his responsibility to present music intelligently."—SIDNEY GREW.

Yes — "Practice Makes Perfect"

By Dr. Thomas Tapper

The name of Dr. Thomas Tapper is well known to teachers, although for the last fifteen years he has been engaged in business with the J. C. Penney Company.

IF THERE BE any slogan that points the way and sets up the basis of faith for the music profession, it is this:
Practice makes Perfect.

You recognize it as the voice of truth. It has been dinged at you from the very first day when you were implored, without too specific direction, to "take the proper position before the keyboard." Ever since that day you have been practicing to master an instrument which, though many hundreds of pounds heavier than you ever will be, is immediately responsive to the slightest dent you make on its mechanism. Touch it and it responds, returning to you precisely what you demand of it. You have practiced it as the means of interpreting good music, for many years. Has practice made you perfect? You hesitate. Well, then, practice some more. Do it earnestly, persistently, *fiercely*, if necessary. Then let me ask you again, "Are you perfect?" You shake your head. You are *not*. What is wrong?

Now, in order to give you reasonable confidence in the value to you, personally, of the contents of this package I am making up, let it be said, here and now, that what practice perfects is *what is entrusted to it to repeat*. It can do absolutely nothing else. Practice is a literal procedure. It makes the most of what you pass over to it, but it never discriminates. You have to do that. And it never transforms. Let me explain:

The How and What

WHAT PRACTICE repeats may be something you do right or wrong. That does not matter one bit to practice. Assign it whatever you like and it will perfect it. For example: It is the genius of the French language to throw accent to the end of the word or phrase. This is a characteristic speech-stress that is hard for a foreigner to acquire. It is equally hard for the native to forget. So, when Johnny Crapaud, learning English and enjoying the experience, came upon the word, "humbug," it attracted his attention. It sounded fine. It had a little punch in it. So he set out to master this foreign word by the usual process of saying it over and over again, just as one may play a run repeatedly without having given it preliminary investigation. But, with the habit impulse of the mother tongue firmly entrenched in his speech organs, like habits entrenched in our fingers, he repeated it, "Humbug, humbug, humbug." You must admit that, so accented, it does have a punch. But it isn't English. However, Johnny continued to practice it this way. And what did it do for him? It perfected precisely what he did with it. Practice made absolutely perfect the error he started out with.

Let us now turn to our own profession and look into this matter of practice, say, as the pianist of the average well-intentioned type does it. She was once a nobody who set out to become somebody by way of the slogan that practice, at this magic keyboard, will make perfect. She has been taking two lessons a week for a long time. She is earnest. She works with an equally earnest teacher who assures her, with solemn conviction, that "Victory will come in the end!" (In Heaven's name, in the end of what, we wonder?) "You have only

to keep at it," she counsels. "And remember" (this with fearful impressiveness), "Practice makes perfect. Say it to yourself," she insists, "over and over again."

The Crooked Way

BUT SHE forgets. There are people who play a game—golf, tennis or bridge—year after year, always in the same old inefficient way. They never carefully look into the why and wherefore of its processes. Consequently, they keep on strengthening the habit of their wrong plays just as they might perfect the right ones, if only they would think about it. Odd as it sounds, practice makes perfect the wrong way, move or act of doing anything, just as surely as it could perfect the right way, were it applied.

Well, time rolls on and practice continues. But the pupil still hits the same wrong notes in the bass of the waltz. (And, by the way, that low bass note in the tum-tum-tum of the waltz does certainly call for accurate marksmanship.) She blurs most rapid runs, always in exactly the same spot. (Note that symptom!) She "executes" most trills by short-changing them at a liberal percentage. This, again, every time.

And yet, no human being can be more faithful at her practice, more earnest in her hope, more fatally dead sure and guaranteed to make the same mistake in the same place, again and again. What is "loose," as one of our European neighbors puts it?

Well, then, this is what is loose. Practice makes perfect in pianism, or language, or hand laundry, or whatnot, exclusively upon this basis and no other: *For the most desirable result, the thing you do, the act you repeat, must be a perfect model to start with*. Then perfection, as made by practice, is as solid as the Biblical house upon the rock.

Now let us see what actually happens when we take up a new composition in the usual way of this inefficient person we are imagining. And by the usual we mean the processes that hope for perfection that is not logically pursued. We play it through from beginning to end, "to get our bearings." The trip is something like driving in city traffic. One or two blocks at fair speed. Then a red light (of difficulty). For, at certain measures, things will go wrong and will persist in going wrong. Every time we face the printed page we

are conscious that, so far as we are concerned, smooth sailing characterizes it only in spots. Ultimately, our performance will be by no means a fluently flowing stream of motion. It is a humpety-hump affair. And in the end we cast the music aside to join a hundred other pieces that have beaten us in just the same way. Think of the tragedy of investing time, practice and hope in a continually increasing repertoire of compositions we cannot play!

Let us try it once this better way. Better only because it is a little bit more inclusive and inquiring than the way you have just witnessed. A new composition is before you. You are again assured by your teacher that victory will be yours if you stick to it. You trust. Though you now fully realize the humbug of that assurance. So we begin this time by taking an inventory of the things before us. This is wise. To know the contents of a package, you open it and turn it out intelligently. Let us proceed thus with this new music that is before us. We now cut the string.

This is certainly a package replete in variety. Much of its contents is wholly new, if not in individual items, then in the combinations they set up. Let us marshal them all before us just the same. We proceed. Who wrote it? And why? (There is often an answer, even to this.) What is its expressive purpose? (Rhythm, sentiment, color, or whatnot?) Key? Meter? Speed? Much pedal or little? What modulations and how long does each one persist? Where are the climax points? Where does the tone color emphasis lie? (The tune is not always at the top.) How many measures over all? (A very useful fact.) If the metronome mark is $J = 120$ and the composition is one hundred and twenty measures long in $\frac{4}{4}$ meter, there is a total of four hundred and eighty beats, which, divided by the metronomic 120 means that the performance will last, rubatos and the like excepted, just four minutes. One might just as well know this. And then there comes the matter of form, the shape of the thing, which shows so obviously that music is a growth; that its parts are logical in succession; yet distinct as units, like blocks of marble in an edifice. And, best of all, the form or shape reveals itself to be, not a single strand, but many of these deftly joined into a unity. This fact of structure makes the necessary effort of memory the easiest thing possible.

The Straight and Narrow Way

THEN YOU START slowly (bless that word, "slowly") to go through the thing. Any hard places? Certainly, plenty of them. Well, concerning them, do this: Put a lightly penciled circle around every phrase, measure, or spot where the red light of your fumbling hands stops the traffic. At this point, look, try, listen and analyze. There is a little quirk somewhere which, if you will pull it out, set it aside and look at it, will yield its secret. Ultimately, you will have removed all the penciled circles, one by one, as you master the difficulties they embrace. Then, one day, all the pages will be clean and the green light will shine from the first measure where you start to the end of the route.

Who has not been solemnly counseled to practice one measure at a time? Yes, occasionally. But, often, this is the worst



THOMAS TAPPER, LITT. D.

advice one can give or accept. The practice unit cannot be logically segregated by anything so limiting as two bar lines. The practice unit must be the rhythmic unit or a factor of such unit. This alone gives full consideration to what the hand must do to command one single position. Ordinarily, it is a fatality to break up the unit of hand motion. This is the deciding factor. The hand is continually moving from one point of repose to another. Often the journey is short. But its integrity as a complete movement must be preserved.

It is amazing how quickly even knotty places will reveal their basic simplicity, once we slow down the film of our impulsive movie speed and look at them as units of one complete hand position, measured from one point of repose to the next. There is more quiet mastery in this fact than mere words can tell. If any one thing stands out in pianism of a high degree of excellence, it is that the performer keeps the speed secure all the way through. He moves with the rhythmic smoothness of a motorcar on a road that is free of all kinds of traffic. The joy of his playing, in one particular, at least, is the assurance one feels that the tempo he sets up in the beginning he can maintain to the bitter end.

Slow, steady, onward-moving practice, one rhythmic unit at a time, carefully mastered where the going is hard, reveals many things. You can get a clear idea of values that way and make a more perfect adjustment of them when you are ready to collate all the units into an ensemble. Why should the serious soul, for example, thump the very life out of the keyboard at the occasional measures in Debussy's *Clair de Lune* that are marked *forte*? "Doesn't *forte* mean loud?" she asks in consternation. "Well," we sigh in reply, "one needs not to use a hammer to delineate the delicate tracery of moonlight."

An Eternal Question

THEN THERE IS the factor of the ultimate speed. Of course, much music is written to be performed at a hair-raising tempo. But this is not a universal privilege to be applied indiscriminately. I recall sitting once with Karl Reinecke. He was playing various passages from the sonatas of Beethoven, to illustrate *tempi*. Then he played *Opus 2 No. 3*, throughout. The impressive feature of it was its marvelous repose. The rate of speed dropped entirely

out of the picture. Once again I was impressed with the fact that skillful piano-playing is a balance of rhythm, meter and tempo. It all gathers into a perfect motion, like the spinning of a boy's top, which, as we used to say, "sleeps" when it comes to its maximum.

One notices this in the performance of classical music especially. In the years of its regnancy, as the prevailing school, people moved moderately. Speed, jazz and other forms of rapidity are with us to-day only because it is possible to procure, through a financing corporation at twenty-odd dollars a month, a mechanism in which we may travel, by license issued to us personally, up to sixty or ninety miles an hour, if we can get away with it.

Such speed is a social habit. Hence, it makes its way into the music of the day. But, still, there is with us a vast number of compositions that call for a moderate, reposeful, sauntering, meandering tempo. Out of this truth an important fact emerges: It is quite as difficult to play a composition at a moderate tempo, perfectly sustained from beginning to end, as it is to let a pianistic whirlwind blow over the keyboard.

It always interests me to note what people do at the piano just before they

start in "to begin." Generally, having taken "the proper position before the keyboard," they start in the middle thereof on a triad arpeggio and a gale of hastening common chord rushes to the right and to the left. Well, I had a great joy once upon a time. A pianist known the world over graciously accepted the invitation of his hostess to try her piano. He placed his hands together for a moment, as if consecrating them; then he played very softly a few chords in the middle of the keyboard, expressed his approval and withdrew.

We may sum it all up in a few words.

When we enter into an agreement with practice to go into partnership with us to make things perfect, our part of the contract calls for absolutely the finest model that can be prepared as that unit of operation upon which practice shall proceed. Then, just one more thing. Human nature has inherited two tendencies that, will, in the end, beat even logical practice. They are routine and inertia. And, consequently, it behooves us, in all we do, forever to overhaul our processes; to be constantly assured that what we do is abreast of that high perfection which practice can attain for us if we do not lower the standard of our demands.

On Building A Piano Technic

By J. Stuart Archer

MUCH HAS BEEN WRITTEN on the subject of acquiring that command of the keyboard which will enable the performer to render passage work smoothly and swiftly, which will endow him with the power of making the instrument sing, and make possible the cultivation of that most difficult art of tone-gradation, that is to say, of being able to pass from a *piano* to a *forte*, or from a *forte* back to a *piano* in a steady *crescendo* or *diminuendo*.

These three problems, which we may label agility, tone production and tone control, by no means exhaust everything that comes under the heading of technic; but they are the three outstanding and important ones, and, of these three, the problem of agility is the one which, at first, presents the most difficulty to the beginner. And for this reason, that, until proper muscular conditions have been established, one might almost say, before the "knack" has been acquired, the satisfactory performance of the simplest passage remains no less than an impossibility.

Let us try to approach the subject from a severely practical point of view, not pretending to teach anyone who aspires to the career of a concert pianist, but rather to guide the beginner over the pitfalls that lie in his path, and to enable him to master the art of playing ordinary pieces or ordinary accompaniments in a satisfactory and musicianly manner.

Now in order to acquire a fluent technic there are two master requirements that must be kept in mind, for it is on these that all schools of technic are based; they are: 1. Relaxation; 2. Arm and wrist rotation.

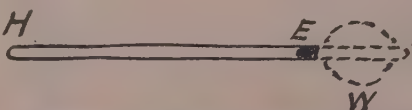
1. *Relaxation*. Pupils are told to remember to keep their fingers and wrists loose; but so often the pupil, in striving to get through the piece without a breakdown, forgets everything excepting the fact that he must not stop, and that he must not play wrong notes. Now stops and wrong notes are both obvious faults; but, compared with wrong muscular conditions, they count as nothing.

The principle of relaxation must be carefully explained, the pupil must be made to sit with arms hanging down, so relaxed that, if any one pushed them, they would swing backwards and forwards like clock pendulums. While in this state let the fore-

arm be raised to the horizontal; and, if relaxation is complete, as the forearm rises the hand will drop at the wrist to an angle of nearly ninety degrees with the arm.

If the hand be now raised and placed on the keyboard and these muscular conditions maintained, the pupil is ready to begin to play. Theoretically, relaxation must be always maintained; so that if, during the execution of a brilliant passage, the arm were to be pulled away from the body, it would fall back against it, like an old-fashioned bell-pull falls back against the wall after it has been used to ring the bell.

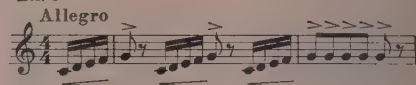
Most particularly to be guarded against is that form of muscular contraction which arises from clutching or grabbing the keys. The forearm must be thought of as a beam scale. Encourage the feeling of an imaginary weight just beyond the elbow joint which tends to lift the hand off the keys thus:



H is the hand, E the elbow joint and W the weight on the imaginary prolongation of the forearm. If W is allowed to get on the other side of E, the fingers begin to dig into the keys, and that is fatal.

2. *Arm and Wrist Rotation*. Those who do not play the piano imagine that the marvelous agility of the pianist arises solely from trained finger action, that the forearm is held out like a toasting fork, that the fingers waggle up and down from their knuckle joints, and that years of patient practice are required to endow them with sufficient strength and independence to play even a scale rapidly and evenly. Nothing so ludicrously far from the truth could be imagined. Practice five finger exercises till the Day of Judgment, and still the fourth and fifth fingers will be weaker than the first three, for a reason that anyone who possesses the most elementary knowledge of anatomy knows. We must use arm and wrist rotation to help out these two weak fingers. Suppose we have to play with the right hand

Ex. 2



The hand would start in its normal position, but, during the playing of the five ascending notes, it would gradually tilt downwards so that, by the time the fifth finger plays G, the right side of the hand will lie, approximately, one inch lower, that is, nearer the keyboard.

The five repeated G's must be played partly by finger action and partly by wrist rotation. This dual technic is a subtle and difficult matter to explain to the pupil. It is better not to say too much about it at first. Begin by teaching the proper fingering; and, when that is mastered, let the idea of rotation be, as it were, grafted on. The younger pupils will more easily solve the problem, the older ones will have a stiffer time, but let them remember what real fun can be got out of conquering difficulties. Oliver Wendell Holmes tells the story of a man who began learning the fiddle at the age of sixty, and who derived great consolation, if not much music, from it.

Anyone who has mastered these principles, who can play his scales and arpeggios evenly and fluently, has laid a solid foundation on which a superstructure of the higher branches of technic can be securely built; but he who has not done so builds on sand.

Music Vacations

By Esther Wallace Dixon

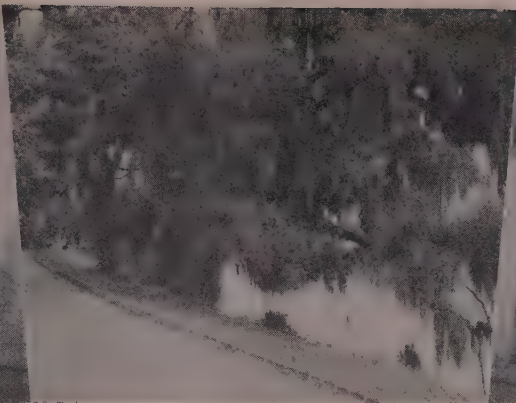
Music vacations are very beneficial to the younger pupils. Continual practice of music is apt to get monotonous, without a few days off occasionally for recreation. Three vacations each year preferably of two weeks each, seem to bring good results. This helps to avoid missed lessons, as well as having the pupil come back from the vacation with a new incentive for work. According to psychology, rest periods are just as important for development as work periods.



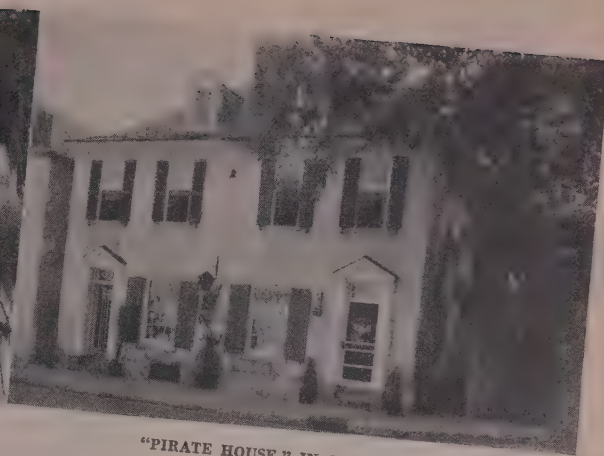
ANERCHIAD I GERDDORIAETH
This is the way the Welshman says "Hail to Music!" The portrait is of the famous Clara Novello Welsh Choir on one of its world tours. This organization has attracted the highest of admiration, wherever it has been heard



ST. PHILIP'S CHURCH, CHARLESTON, S. C.



MAGNOLIA GARDENS, NEAR CHARLESTON



"PIRATE HOUSE," IN CHARLESTON

"Plantation Echoes"

In which the Author describes a Visit to a "Negro Folk Music-Drama," the most primitive of American Negro music, as given each year in Charleston, South Carolina.

By Virginia G. Tupper

GET OUT your map and take a look at the Atlantic coast in the vicinity of South Carolina. You will note first of all a number of inlets and islands. This gives an isolation and a different character to the surrounding country, which in some ways accounts for the distinctive charm of the delightful city of Charleston, with its rare and beautiful colonial architecture and its magnolia, cypress, and other gardens, that, when ablaze with springtime azaleas, wistaria and roses, with a mystic background of swaying Spanish moss, make one of the finest exhibitions of floral pyrotechnics on earth. In and around the plantations of Charleston, the Negroes have kept from slave time a kind of identity which is really very extraordinary. They still speak a language known as "Gullah" and supposedly traceable to African origins. With its grunts and high pitched falsetto tones, it always astonishes those who hear it for the first time.

The highly cultured citizens of Charleston, whose English is more like that of Boston than of the Southland, realized that in this folk-life there was a kind of gold mine. But, it remained for Mrs. Rosa Wilson, mistress of "Fairlawn Plantation," on Wadmalaw Island, to bring about a Negro plantation musical play that has attracted the widest attention. During the

lean years of the depression, the farmers on the coastal islands and the adjoining country could barely make a living. Their Negro field hands went poorly clad and poorly fed. Their shoes were even held together with wire. Yet they devoutly met every Tuesday evening and found solace in singing their spirituals. At this time George Gershwin had decided to make an opera upon the subject of Du Bose Heyward's play, "Porgy," the scene of which is laid in Charleston. He went south, to acquaint himself with Gullah music, and was invited to Mrs. Rosa Wilson's plantation to hear a private performance of Gullah songs given by fifty Negroes.

A Thought is Born

THE ENTHUSIASM of Mr. and Mrs. Heyward and Mr. Gershwin gave Mrs. Wilson an idea. Why not take her impoverished farm hands to Charleston and let them give an entertainment with the proceeds to be used for their benefit. Being without means to transport the Negroes to Charleston, Mrs. Wilson, with the characteristic generosity of those who actually cared for these workers in the old days in the South, remembered that she had two fat pigs on the farm. These she promptly sold, and this money enabled her to hire two trucks upon which she loaded her fifty excited farm hands and set forth bravely for Charleston. On the way there, the Negroes knelt and prayed for the success of the venture. And the Lord did answer their prayers. This was in April, 1933, and they were greeted by a "capacity" audience which sat now in deep reverence, now in hilarious laughter, during the performance. These simple peasant

plays, entirely improvised, are given each year as a regular feature of "Azalea Week" at Charleston; and many buy tickets far ahead in order not to be disappointed, as the performances tax the largest halls and theaters of the city.

It was a bold stroke to take a group of ignorant laborers, fresh from the cotton fields, and, without any coaching whatsoever, to present them to a distinguished audience, so that a picture of their lives and their faith and joy could be truthfully portrayed.

The Negro Folk Play of Charleston

THE PLAY, "Plantation Echoes," is designed with as little management as possible, to show three moods of the life of the Gullah Negro:

1. The religious meetings,
2. The burial service,
3. The barn dance.

Roughly outlined, some of the features of the entertainment will be here given, but nothing can convey any idea of the surprising spontaneity of the singing. The spirituals, as given, are traditional and are believed to be as yet unpublished.

"PLANTATION ECHOES"

Act I

Tuesday Night Spiritual Meeting

The Curtain rises on a plantation scene. One woman is hoeing cabbage, another picking cotton. A clothesline is stretched across the stage. Miller Mack is at the old buck saw. The plantation bell rings and the day's work is done.

It is the evening of their spiritual meeting. The Negroes, in their ordinary dress,

and with no attempt at costume, gather at the shanty of their spiritual father (*sperchal faddah*), Caesar Roper. An oil lamp and a clock are on his table. The lamp serves as a cigarette lighter during the meeting.

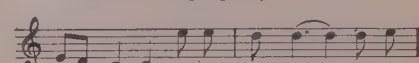
After the usual greetings, Caesar Roper asks, "Anybody feel like he wan' to sing?"

Julia Murray sings softly, "I String Up My Shoes."

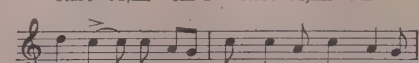
Ex. 1 I STRING UP MY SHOES



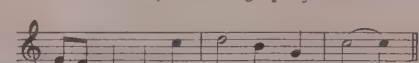
Yes! I string up my shoes and I



start-ed,— An' I start-ed,— An' I



start-ed,— Oh, I string up my shoes An' I



start-ed,— I'm so far from home.

Yes, I wonder if I'll ever reach
Heaven,
Reach Heaven, reach Heaven.



Rosa Bell, with a basket of "spuds," takes a part in "Plantation Echoes."



Three former slaves, active members of "Plantation Echoes." Left to right: Uncle John Bias, ninety years; Maum Sax Wineglass, ninety-two; Uncle Sam Simmons, ninety-two.



Malsie at "loney," Gullah for "to balance a basket on the head, or to go alone."

Oh, I string up my shoes an' I started;
I'm so far from Home.

I looked down the road an' I wondered,
An' I wondered, an' I wondered.
Oh, I string up my shoes an' I started;
I'm so far from Home.

The spirituals are accompanied only by "shouting." "Shouting" is the rhythmic sway of muscular bodies, the clapping of hands, the tapping of feet in perfect time to the singing. One voice raises the tune, and the others join in till all are singing in unison.

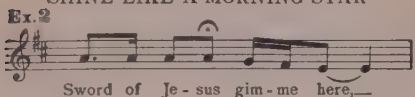
Many spirituals are syncopated in rhythm; and all are an expression of a deep and sincere faith. As the singers grow more fervent they tap in double quick time with their feet, so that they appear to dance in a religious ecstasy. They sing in perfect time and have a marvelous sense of pitch.

Caesar Roper now preaches. No one but the island people can understand Gullah. The city Negro has shed it long ago. The preacher is continually accompanied by "Amens" from the congregation, and by such remarks as, "You tell 'um, bruddah," and "You tell 'um, sister."

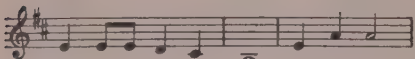
The singers drift, without interruption, from one spiritual to another. They bear testimony, and "get religion."

Mam Mack stands up, waving her hands as she dances and cries, "Git out mah way and let me shine like a morning star!"

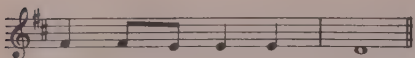
SHINE LIKE A MORNING STAR



Sword of Je-sus gim-me here,—



Shine like a morn-ing star; Shine, oh, shine,



Shine like a morn-ing star!

Crown of Jesus, see me here,
Shine like a morning star;
Shine, oh, shine,
Shine like a morning star!

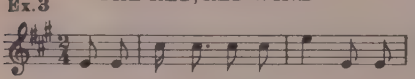
Dis shoes of Jesus, gimme here,
Shine like a morning star;
Shine, oh, shine,
Shine like a morning star!

Dis life dat Jesus gimme here,
Shine like a morning star;
Shine, oh, shine,
Shine like a morning star!

And so the meeting goes on all taking a lively part.

Their communion hymn is sung, *The Red, Red Wine*.

THE RED, RED WINE



If my moth-er ask for me, Tell her



death done sum-mons me; Ought ta been in



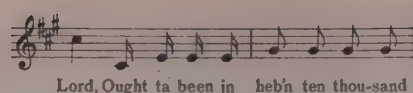
heb'n ten thou-sand years Drink-in' of the



wine,— Drink-in' of the red, red



wine, Drink-in' of the ' wine, Oh, yes, my



Lord, Ought ta been in heb'n ten thou-sand



years Drink-in' of the wine.—

If my mother ask for me,
Tell her death done summons me;

Ought ta been in heben

Ten thousand years;

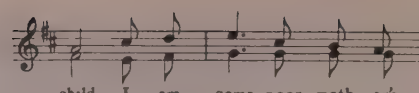
Eating of the bread;

Oh, yes, my Lord,

Ought ta been in heben

Ten thousand years,

Eating of the bread.



child, I am some poor moth-er's



child; If the Lord will lead us



gent-ly, I am some poor moth-er's child;

It may be if I am a stranger,
I may be so far from Home;

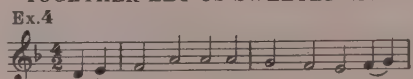


THE SWORD GATE, CHARLESTON, SOUTH CAROLINA

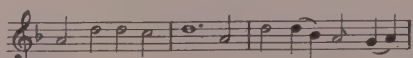
Note the sword in the central design of each gate.

Finally the spiritual father raises their closing hymn, *Together Let Us Sweetly Live*, which is sung in chorale style; and then he pronounces the benediction.

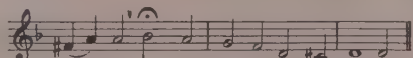
TOGETHER LET US SWEETLY LIVE



To- geth-er let us sweet-ly live, To-



geth-er let us die, And each a star-ry—



crown re-ceive, And reign a-bove the sky.

We part in body, but not in mind,

Our mind contain in one;

We meet, oh, Jedus in thy name,

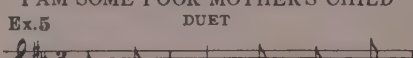
And in thy name we part.

Act II

A Twilight Burial

The second act is highly emotional. The curtain rises on a child's grave in the wilderness. Two women kneel, one on each side of the mound. They sing, *I am Some Poor Mother's Child*.

I AM SOME POOR MOTHER'S CHILD



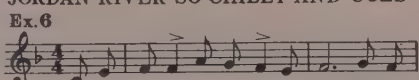
I am some poor moth-er's

If the Lord will lead me gently,
I am some poor Mother's child.

I am some poor Mother's child,
I am some poor Mother's child,
It may be if I'm a drunkard,
I am some poor Mother's child.

The spiritual father leads the mourners singing *Jordan River so Chilly and Cold*.

JORDAN RIVER SO CHILLY AND COLD



Jor-dan Riv-er so chill-y and cold, Jor-dan



Riv-er so chill-y and cold, Jor-dan



Riv-er, Jor-dan Riv-er so— chill-y and cold,



Chill-y my bod-y but not— my soul.

They carry dimly lit lanterns and bits of colored glass and china, the dead child's playthings. They place these and the medicine bottles left by the child on the tiny grave. Sometimes food is left in the belief that the spirit returns after dark. (In that dramatic story, "Half Pint Flask," Du

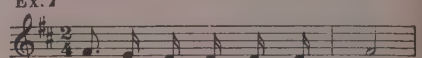
Bose Heyward tells of the terrible thing that befell a man who took a flask from a negro grave.)

The bereft mother screams, "I can't hold out no mo'," and flings herself on the grave. Caesar Roper says, "Remember the grave is your bed; Heben is your new home beyond the sky. Have fait' een Jedus as you cross the foam-in' Sea."

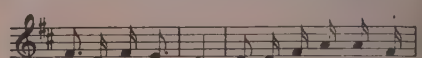
Two men carry out the mother. She is heard faintly crying, "I yiel'! Oh, Lord; I yiel'!"

Someone starts the *Funeral Train* and the company joins in.

Ex. 7 THE FUNERAL TRAIN



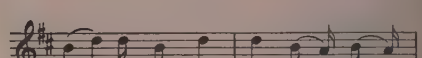
Ev-ry bod-y gwan-a ride



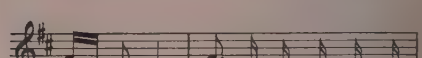
On de fun-ral train Ev-ry bod-y gwan-a



ride On de fun-ral train, Get your



sword in your hand Get your— house



in— or— der, Ev-ry bod-y gwan-a



ride On de fun-ral train

My sister done ride
On de fun-ral train,
My sister done ride
On de fun-ral train,
Get your sword in your hand,
Get your house in order,
My sister done ride
De fun-ral train.

My bruddah done ride
On de fun-ral train,
My bruddah done ride
On de fun-ral train,
Get your sword in your hand,
Get your house in order,
My bruddah done ride
De fun-ral train.

Then the spiritual father leads the mourners back home. He warns them, "If you want to find Jedus, go in the wilderness." This they firmly believe and they actually go alone in the wilderness seeking their Lord.

Act III

Saturday Barn Dance

The joyous climax of the play is the barn dance. One Negro plucks the guitar, another beats the family wash tub for a drum, and a third scrapes a scrubbing board with thimbles and a kitchen knife. This is the homely orchestra for the dance. The grace, the barbaric abandon, and the passion of these dusky children of the fields always bring down the house.

In the Ring, or Circle, Dance, twenty-four Negroes join hands in a circle. This is danced in sets. George Murray calls out the sets. The other Negroes sit around, clapping their hands and tapping their feet.

Other dances are the Snaket, the Grapevine Twist, and the Camel's Walk. Two rubber-legged boys dance the Cornfield Toe Dance. The Buck and the Pigeon Wing follow. Even rheumatic old Negroes forget their stiff joints and throw themselves into the dizzy whirl. In conclusion all dance the Charleston, the Gang dance, and Ball de Jack. Then they all shake hands with each other and say, "I'se 'gwan lebe you een de hands ob de Lord."

(Continued on Page 204)

Early Musical Influences in My Life

By Igor Stravinsky

WHEN I WAS NINE my parents gave me a piano mistress. I very quickly learned to read music, and, as the result of reading, soon had a longing to improvise, a pursuit to which I devoted myself, and which for a long time was my favorite occupation. There cannot have been anything very interesting in these improvisations, because I was frequently reproached for wasting my time in that way instead of practicing properly, but I was definitely of a different opinion, and the reproaches vexed me considerably. Although to-day I understand and admit the need of this discipline for a child of nine or ten, I must say that my constant work at improvisation was not absolutely fruitless; for, on the one hand, it contributed to my better knowledge of the piano, and, on the other, it sowed the seed of musical ideas. Apropos of this, I should like to quote a remark of Rimsky-Korsakoff's that he made later on when I became his pupil. I asked him whether I was right in always composing at the piano. "Some compose at the piano," he replied, "and some without a piano. As for you, you will compose at the piano." As a matter of fact, I do compose at the piano and I do not regret it. I go further; I think it is a thousand times better to compose in direct contact with the physical medium of sound than to work in the abstract medium produced by one's imagination.

Apart from my improvisation and piano practice, I found immense pleasure in reading the opera scores of which my father's library consisted—all the more so because I was able to read with great facility. My mother also had that gift, and I must have inherited it from her. Imagine my joy, therefore, when for the first time I was taken to the theater where they were giving an opera with which as a pianist I was already familiar. It was "A Life for the Tsar," and it was then I heard an orchestra for the first time. And what an orchestra—Glinka's! The impression was indelible, but it must not be supposed that this was due solely to the fact that it was the first orchestra I ever heard. To this day, not only Glinka's music in itself, but his orchestration as well, remains a perfect monument of musical art—so intelligent is his balance of tone, so distinguished and delicate his instrumentation; and by the latter I mean his choice of instruments and his way of combining them. I was indeed fortunate in happening on a *chef d'œuvre* for my first contact with great music. That is why my attitude towards Glinka has always been one of unbounded gratitude.

An Exotic Culture

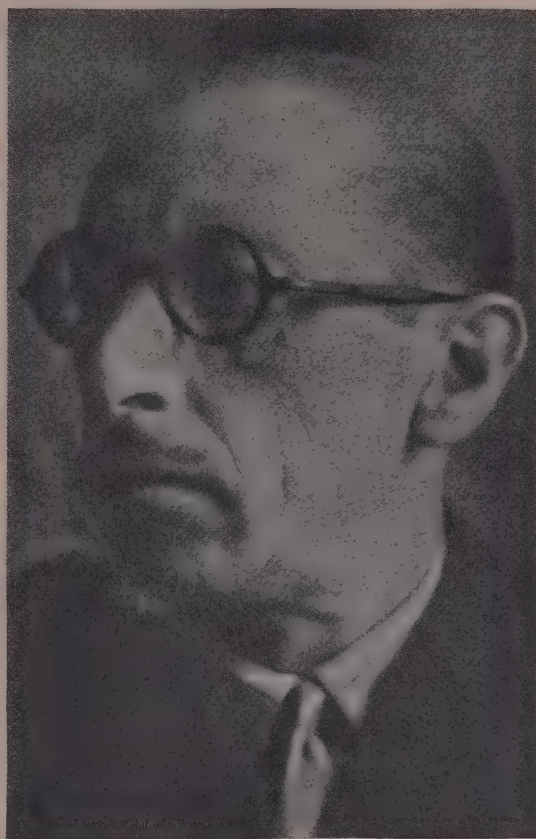
THE ONLY PLACE where my budding ambition had any encouragement was in the house of my uncle Ielatchitch, my mother's brother-in-law. Both he and his children were fervent music lovers, with a general tendency to champion very advanced work, or what we then considered to be such. My uncle belonged to the class of society then predominating in St. Petersburg, which was composed of well-to-do landowners, officials of the higher ranks, magistrates, barristers, and the like. They all prided themselves on their liberalism, extolled progress, and considered it the thing to profess so-called "advanced" opinions in politics, art, and all branches of social life. The reader can easily see from this what their mentality

The following is an extract from the recently published "Stravinsky—An Autobiography" and is herewith presented by permission of the publishers, Simon and Schuster, copyright, 1936. Igor Fedorovitch Stravinsky, was born at Oranienbaum, near Petrograd, June 17, 1882. He was an excellent pianist at the age of ten. His father wanted him to be a lawyer, but a meeting with Rimsky-Korsakoff, in 1902, determined him to be a composer. He studied for four years with Rimsky-Korsakoff, and produced many works, notably ballets, which were given with tremendous success by the Diaghileff Russian Ballet. Since then he has composed quite voluminously in many different styles and has become the foremost Russian master of the present day. The following passages are from a very spirited and readable work telling of his varied experiences in musical art.—EDITOR'S NOTE

was like: a compulsory atheism, a somewhat bold affirmation of "the Rights of Man," an attitude of opposition to "tyrannical" government, the cult of material-

Musical Saturation

IN SO far as school life permitted, I used to go to symphony concerts and to recitals by famous Russian or foreign pianists, and in this way I heard



IGOR STRAVINSKY

Josef Hofmann, whose serious, precise, and finished playing filled me with such enthusiasm that I redoubled my zeal in studying the piano. Among other celebrities who appeared in St. Petersburg at the time, I remember Sophie Menter, Eugen d'Albert, Reisenauer, and such of our own famous virtuosi as the pianist Annette Essipoff, the wife of Leschetitzky, and the violinist, Leopold Auer.

There were also great symphonic concerts given by two important societies—the Imperial Musical Society and the Russian Symphony Concerts—founded by Mitrophan Belaïeff, that great patron and publisher of music. The concerts of the Imperial Society were often conducted by Napravnik, whom I already knew through the Imperial Opera, of which he was for many years the distinguished conductor. It seems to me that in spite of his austere conservatism he was the type of conductor which even to-day I prefer to all others. Certainly and unbending rigor in the exercise of his art; complete contempt for all affection and showy effects alike in the presentation of the work and in gesticulation; not the slightest concession to the public; and added to that, iron discipline, mastery of the first order, an infallible ear and memory, and, as a result, perfect clarity and objectivity in the rendering. . . . What better can one imagine? Hans Richter, a much better known and more celebrated conductor, whom I heard a little later when he came to St. Petersburg

to conduct the Wagner operas, had the same qualities. He also belonged to that rare type of conductor whose sole ambition is to penetrate the spirit and the aim of the composer, and to submerge himself in the score.

I used to go also to the Belaïeff Symphony Concerts. Belaïeff had formed a group of musicians whom he helped in every way: giving them material assistance, publishing their works and having them performed at his concerts. The leading figures in this group were Rimsky-Korsakoff and Glazounoff, who were joined by Liadoff and, later on, Tcherenin, the brothers Blumenfeld, Sokoloff, and other pupils of Rimsky-Korsakoff. This group, though the offspring of the Five, rapidly changed, and, perhaps without realizing it, developed a new school, little by little taking possession of the Conservatoire in place of the old academicians who had directed it since its foundation by Anton Rubinstein.

The Horizon Widens

WHEN I GOT into touch with some of the members of this group, its transformation into a new school had already been accomplished, so that I found myself confronted by an academy whose aesthetics and dogmas were well established, and had to be accepted or rejected as a whole.

I was then of an age—the age of early apprenticeship—when the critical faculty is generally lacking, and one blindly accepts truths propounded by those whose prestige is unanimously recognized, especially when this prestige is concerned with the mastery of technic and the art of *savoir faire*. Thus I accepted their dogmas quite spontaneously, and all the more readily because at that time I was a fervent admirer of Rimsky-Korsakoff and Glazounoff. I was especially drawn to the former by his melodic and harmonic inspiration, which then seemed to me full of freshness; to the latter by his feeling for symphonic form; and to both by their scholarly workmanship. I need hardly stress how much I longed to attain this ideal of perfection in which I really saw the highest degree of art; and with all the feeble means at my disposal I assiduously strove to imitate them in my attempts at composition.

It was during these years that I made the acquaintance of Ivan Pokrovsky, a young man, older than myself, highly cultured, with advanced tastes, a lover of art in general and of music in particular. My association with him was very pleasant, because it relieved the monotony of school life and at the same time extended the field of my artistic ideas. He introduced me to authors of whom, till then, I had known nothing—above all to French composers such as Gounod, Bizet, Delibes, and Chabrier. Even then I noticed a certain affinity between the music of these composers and that of Tchaikowsky, an affinity which I saw much more clearly when, later, I was able to examine and compare their works with a more practiced eye. It is true that I was familiar with those pages of "Faust" and "Carmen" which one heard everywhere; but it was chiefly the fact that I was always hearing them that had prevented me from consciously forming an opinion of these musicians. It was only on looking into their works with Pokrovsky that I discovered in them a musical language which was unfamiliar

to me, and which differed noticeably from that of the Belaieff group and its kind. I found in them a different type of musical writing, different harmonic methods, a different melodic conception, a freer and fresher feeling for this form. This gave rise to doubts, as yet barely perceptible, with regard to what had up till then seemed unassailable dogma. That is why I am eternally grateful to Pokrovsky; for from my discussions with him dates my gradual emancipation from the influence that, all unknown to myself, the academicism of the time was exercising over me. I must say, however, that for many years to come, in spite of everything, the domination of this group was still noticeable in me.

Indeed, I often undertook to defend the principles of the group, and in a most peremptory manner, when I came up against the antiquated opinions of those who did not realize that they themselves had long since been left behind. Thus I had to battle with my second piano mistress, a pupil and admirer of Anton Rubinstein. She was an excellent pianist and a good musician, but completely obsessed by her adoration for her illustrious master, whose views she blindly accepted; and I had great difficulty in making her accept the scores of Rimsky-Korsakoff or of Wagner—which at that period I was fervently studying. But here I must say that, notwithstanding our differences of opinion, this excellent musician managed to give a new impetus to my piano playing and to the development of my technic. At that moment the question of my vocation had not been raised in any definite form, either by parents or by myself. And how could one in fact foretell the hazardous course of a composer's career? My parents, like the majority of their class, therefore, thought above all of giving me the education necessary to enable me to obtain a post, administrative or otherwise, which would assure me a livelihood. That is why, as soon as I had matriculated, they considered it advisable that I should study law at the University of St. Petersburg. As for my inclinations and my predilections for music, they regarded them as mere amateurism, to be encouraged up to a point, without in the least taking into consideration the degree to which my aptitudes might be developed. This now seems to me quite natural.

The Irk of Orderly Study

THE NEXT FEW YEARS, in which I had to matriculate and then to work at the University, were, as may well be imagined, by no means attractive from my point of view, because my interests all lay elsewhere. However, at my urgent request, my parents agreed to give me a teacher of harmony. I therefore began the study of harmony, but, contrary to all expectation, I found no satisfaction in it, perhaps owing to the pedagogical incompetence of my teacher, perhaps to the method used, and perhaps—and this is most likely—to my inherent aversion to any dry study. Let me make myself clear. I

always did, and still do, prefer to achieve my aims and to solve any problems which confront me in the course of my work solely by my own efforts, without having recourse to established processes which do, it is true, facilitate the task, but which must first be learned and then remembered. To learn and remember such things, however useful they might be, always seemed to me dull and boring; I was too lazy for that sort of work, especially as I had little faith in my memory. If that had been better, I should certainly have found more interest, and possibly even pleasure, in it. I insist on the word "pleasure," though some people might find it too light a word for the scope and significance of the feeling that I am trying to indicate.

But I can experience this feeling of pleasure in the very process of work, and in looking forward to the joy that any find or discovery may bring. And I admit that I am not sorry that this should have been so, because perfect facility would, of necessity, have diminished my eagerness in striving, and the satisfaction of having "found" would not have been complete.

On the other hand, I was much drawn to the study of counterpoint, though that is generally considered a dry subject, useful only for pedagogical purposes. From about the age of eighteen I began to study it alone, with no other help than an ordinary manual. The work amused me, even thrilled me, and I was never tired of it. The first contact with the science of counterpoint opened up at once a far vaster and more fertile field in the domain of musical composition than anything that harmony could offer me. And so I set myself with heart and soul to the task of solving the many problems it contains. This amused me tremendously, but it was only later that I realized to what an extent those exercises had helped to develop my judgment and my taste in music. They stimulated my imagination and my desire to compose; they laid the foundation of all my future technic, prepared me thoroughly for the study of form, of orchestration, and of instrumentation which later I took up with Rimsky-Korsakoff.

Never the Twain Shall Meet

HERE I MUST BREAK the thread of my story in order to acquaint the reader with the antagonism which was inevitably to arise between opinion in academic circles and the new trend in art which these two societies stood for. I will not expatiate on the aggressive hostility with which the reactionary and conservative set in the Academy and the Imperial Society for the Encouragement of Art met the activities of Diaghileff, and particularly his review, *Mir Iskoustva*—and God knows what he endured in that struggle! I will touch here only on the musicians and their attitude towards the whole of this new movement. Certainly the majority of the Conservatoire pedagogues were against it, and accused it, of course, of corrupting the taste of the younger generation. But I must say, in justice to

Rimsky-Korsakoff and Liadoff, that, notwithstanding their disapproval, they had sufficient courage and finesse not to make a sweeping condemnation of everything serious and appreciable that modern art had to offer.

The following is illustrative of the attitude of the old master towards Debussy. At a concert where one of the latter's works was on the program asked Rimsky-Korsakoff what he thought of it. He answered in these very words: "Better not listen to him; one runs the risk of getting accustomed to him and one would end by liking him." But such was not the attitude of his disciples—they were more royalist than the King. The rare exceptions discoverable among them served only to prove the rule. My recollection of Liadoff is a pleasant one. His head looked very much like that of a Kalmuck woman, and he had a gentle, agreeable, and kindly nature. Bent on clear and meticulous writing, he was very strict with his pupils and with himself, composing very little and working slowly, and, so to speak, under a microscope. He read much, and, considering the atmosphere of the Conservatoire where he was professor, he was fairly broad-minded.

It must not be imagined that my inclination towards the new tendencies, of which I have just spoken, meant any diminution in my adoration for my old masters, because all the appreciations expressed above were then only subconsciously germinating, while consciously I felt an imperative need

to get a foothold in my profession. I could achieve that only by submitting to the discipline of these masters, and, by implication, to their aesthetics. This discipline, while of the utmost rigor, was at the same time most productive, and it was in no way responsible for the number of mediocrities of the Prix de Rome type to which our Academy gave birth every year. But, as I have said, in submitting to their discipline I was confronted by their aesthetics, from which it could not be divorced. Indeed, every doctrine of aesthetics, when put into practice, demands a particular mode of expression—in fact, a technic of its own; for, in art, such a thing as a technic founded on no given basis—in short, a technic in the void—would be utterly inconceivable; and it would be still more difficult to imagine when a whole group, or school, is under consideration. I cannot, therefore, reproach my teachers for having clung to their own aesthetics; they could not have done otherwise; and, as a matter of fact, it was no hindrance to me. On the other hand, the technical knowledge that I acquired, thanks to them, gave me a foundation of incalculable value in its solidity, on which I was able later to establish and develop my own craftsmanship. No matter what the subject may be, there is only one course for the beginner; he must at first accept a discipline imposed from without, but only as the means of obtaining freedom for, and strengthening himself in, his own method of expression.

Musical Mathematics

How to Add and Multiply Notes

By Riva Henry

Every music teacher wants to give his or her younger pupils a thorough understanding of notation and time values, but the question is, how can he present such work so that it will appeal to the youngsters? For children who like arithmetic the following plan of musical mathematics is suggested.

To the beginners give simple arithmetic examples like these which may be solved with notes or with figures:

$\circ + \circ = ||\circ||$ (Four and four are eight)
 $\text{♩} \times \text{♩} = \text{♩}$ (Two times one is two)
 $\text{♩} - \text{♩} = \text{♩}$ (Three minus one leaves two)
 $\text{♩} - \text{♩} = 2$ (With the answer in figures)

Musical addition

♩	♩	?
♩	?	♩
♩	♩	♩
7	8	4

Musical multiplication

♩	♩	♩	♩
♩	♩		
8	4	2	2
1	6	8	4
1	7	6	8
6	2		

Musical subtraction

♩	♩	♩
♩	♩	♩
0	1	2

Teachers may outline this home work during their spare time, or they may encourage the youngsters to make up their own problems. Either way provides an excellent drill in notation values, and the plan really does interest children of the grammar school age.

"To cultivate art, to love it and to foster it is entirely compatible with all that which makes a successful business man."

—Otto H. Kahn.



RADIO IN MURALS

In the Radio Station WIBM, of Jackson, Michigan, one large wall is devoted to a mural of the Radio, by the Michigan artist, Allan Thomas. The painting is in modern style and has been highly praised

The Strangest of the Arts

By John Hix

Wherein the creator of "Strange As It Seems" tells some unfamiliar facts about familiar tunes; With illustrations by the author.

TWENTY-FIVE CENTURIES ago a young Greek gingerly picked up a shield and joined his fellow townsmen to stand against the invading armies of Cyrus the Great. The young Greek was no hero—when the fighting became too hot he threw down his shield and staged an orderly one-man retreat out of the danger zone.

Thus, strange as it seems, the national anthem of the United States, *The Star Spangled Banner*, had its beginning in history.

The young Greek was Anacreon. He lived, by reason of his discretion, and became a famous poet. He sang the praise of wine and love, much to the liking of old King Polycrates of Samos, who invited the happy young bard to join his court.

The Star Spangled Banner

MOST OF Anacreon's poems were lost; but the spirit of his works lived on, and about two thousand years later a group of his devotees in London organized the Anacreon Club, to perpetuate his memory. Somebody wrote a drinking song for the club and called it *Anacreon in Heaven*. The tune is believed to have been borrowed from a peasant folk song from Brittany—and, were it heard, you would probably stand up and take off your hat. You would swear it to be *The Star Spangled Banner*. In a way you would be right, for the

words that Francis Scott Key was inspired to write, while on board a British battleship on the night of September 14, 1814, during the bombardment of Fort McHenry, were set to this tune of *Anacreon in Heaven*. So it comes about that apparently the national anthem of the United States is sung to a French tune which was popularized as an English drinking song honoring a Greek poet.

The story of *The Star Spangled Banner* is a fair example of the strangeness that surrounds almost every phase of music—for music is the strangest of the arts. Melody is the one thing on earth that cannot be translated into words. One may describe a Mona Lisa or a Taj Mahal so that his listener gets a mental picture of what he is talking about. It may not be accurate, but it will be at least some sort of a visualization. But with all the descriptive powers of the English language, or any other language for that matter, there is no describing of *Pop Goes the Weasel* well enough to give a listener the faintest idea of how the tune actually goes, if he has not heard it before. If you do not believe it, just try it.

Music has a language of its own, an international and universal language. The caste system, rigidly adhered to in other arts, is broken at will in music. Listen and you will hear bits of a master's melody woven into the jazz of a honky-tonk.

Watch, too, and you will see a nation snap to attention to the strains of a folk tune first sung three thousand miles away by Breton peasants.

Home, Sweet Home

THE INCONGRUITIES of music are not the least of its fascinations. *Home, Sweet Home* was written by a homeless man, John Howard Payne, born in New York, in 1792; and he did not collect a cent for it, even though its popularity swept over the world. Payne has been wept over for generations as the poor, wandering, homeless man. In that he has been maligned. He was not poor. On the contrary he was rather successful as an actor, a producer and the author of sixty plays. Some of his best works were written while he occupied a luxurious suite in the best part of Paris. Payne was a wanderer, but it was because he liked to wander; and he was homeless because he would not stay at home.

Home, Sweet Home first appeared as a solo in Payne's opera, "Clari; or, The Maid of Milan," which in itself was really an adaptation of a play which had already been presented. In this play, *Clari*, who had run away with a duke, hears a group of strolling players sing a song of her native land, which so strongly moves her that she returns home. This song was the now world famous *Home, Sweet Home*.

The music was not original with Payne, as it had previously been published in a collection compiled by the famous British composer, Henry Rowley Bishop, who called it a Sicilian air.

John Philip Sousa also received inspiration through travel. His most popular march, *The Stars and Stripes Forever*, came to him, in its entirety, during an ocean voyage. En route from Naples to New York, the music kept running through his mind. On arrival in America, he set the composition down on paper exactly as it had been played by his "brain-band," and not a single note ever has been changed. *The Stars and Stripes Forever* is probably the best known and most popular of Sousa's compositions. For his first marches he received little or nothing. Full rights for both the *Washington Post March* and the *High School Cadets March* brought only thirty-five dollars each. It has been estimated that from all sources combined, *The Stars and Stripes Forever* earned its composer over three hundred thousand dollars. The great bandmaster's *Semper Fidelis*, the march of the United States Marine Corps, and *The Star Spangled Banner* are the only two pieces of music officially recognized by the United States Government. While *The Stars and Stripes Forever* is not as yet officially recognized, no other composition is more representative of the American spirit.



The young Greek threw down his shield and retreated out of danger—and thus *The Star Spangled Banner* had its beginning in history.

The Marseillaise

When *The Marseillaise*, potent national anthem of the French, was written, it was dedicated to a German nobleman, head of a German regiment. The honored foreigner was Count Nikolaus Luckner, commander of the Luckner Hussars, who marched his men to the aid of Louis XV, King of France, in 1763, and who, when the Revolution swept over the kingdom, remained to serve the Republic. In April of 1792, when a young French officer wrote *The Marseillaise*, words and music, in a single night, as the regimental song for a band of six hundred Strassburg volunteers, they dedicated the song to Luckner, marshal in command of the national troops of northern France. Luckner was a hero in the spring and summer of 1792, but that winter it was different. In January he was led to the guillotine, while all about him he heard *The Marseillaise*, the song that had been dedicated to him. More than a century later, Luckner's great-grandson evened the score with the French. He, Count Felix von Luckner, took one old sailing ship and defied the combined fleets of the Allied Nations on the high seas, during the World War. He sank more than half a million tons of shipping, and without the loss of a single life.

The national anthem of Spain—*Himno Nacional de Espana*—never has been sung—for it has no official words!

America's beloved song writer of the South, Stephen Foster, was not a Southerner. He was a Pennsylvanian, and he never saw the Swannee River. He found it in an atlas, and used it because it sounded better than the Peedee River, a name he had used in the original draft of his famous song, one of the most widely used of all songs ever written.

The Internationale

WHO WROTE *The Internationale*, national hymn of Soviet Russia? Not a black bearded Russian revolutionist, but a mild mannered old Frenchman named Eugene Pottier. The music was written in 1885, by another Frenchman, Alphonse Degeyter, to fit Pottier's words. The song was sung on the streets of Paris twenty-eight years before it was adopted as the battle hymn of the Communists.

Mozart's "Requiem"

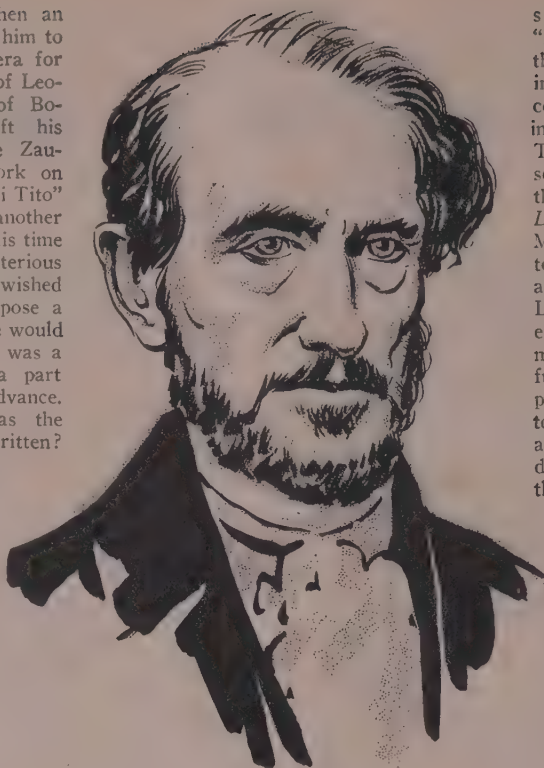
PROBABLY the weirdest incident in musical history revolved about the composition of Mozart's immortal "Requiem." The composer, ill and overworked, was in the midst of his fairy opera "Die

Zauberflöte" when an order came for him to compose an opera for the coronation of Leopold as king of Bohemia. He left his unfinished "Die Zauberflöte" to work on "La Clemenza di Tito"—then came another interruption. This time it was a mysterious stranger. He wished Mozart to compose a requiem. Yes, he would pay well. Here was a bag of gold, a part payment in advance. For whom was the piece to be written? The stranger parried the question. He was the agent of one whose identity must never be known. The occasion? Death, of course.

Mozart, himself sick unto death, became obsessed with the thought that the stranger was a messenger of death, come to warn him of his own end. The time to write his own requiem had come. When "La Clemenza di Tito" was finished and poorly received, and "Die Zauberflöte" was launched on its successful run, the requiem lay unfinished among Mozart's papers. Again the mysterious stranger called. He offered more money, urged greater speed. There was little time to be wasted, he said.

Fully convinced now that he was writing his own requiem, Mozart put some of his greatest music into it. The stranger had said there was little time; so it was a race against death. He sketched in the important parts first, so that his pupil, Süssmayer, could fill others out if need be. He took his music with him, even when he went for drives with his wife.

On the evening of December 4, his brother-in-law, Hofer, and Schach and Gerl from the theater, stopped in to inquire of Mozart's condition. He asked for the



JOHN HOWARD PAYNE

Home, Sweet Home was written by John Howard Payne, a homeless man who received not a penny for his efforts. He wrote the words only, as he was primarily a dramatist and not a musician.

fame with money. He wanted the "Requiem," to be known as his own work. Some have questioned the authenticity of this legend, though it never has been satisfactorily disproved.

Silver Threads Among the Gold

Hart Pease Danks (born in 1834; died in 1903), the American composer, also met death in a manner closely associated with one of his compositions. His *Silver Threads Among the Gold* was written in 1874 to express his great love for his wife. When, years later, there had been a tragic separation, he died alone in a cheap boarding house, a copy of the song was found in his hands; and across it was scrawled his unfinished last message: "It is hard to die alone and . . ." The object of his adoration, Mrs. Danks, met death, alone, a few years ago, in a poor Boston tenement. So art and tragedy be consorts.

On the Road to Mandalay

Kipling, who should have known better, turned out verse packed full of error when he wrote *On the Road to Mandalay*. The nearest flying fishes are two hundred miles away; and when the dawn comes up like thunder it comes not out of China, but out of Siam, and not across the bay. Not only that, the old Moulmein Pagoda "lookin' eastward to the sea," looks eastward not to the sea, but to a river. Evidently Kipling allowed poetic license to play havoc with geography.

John Bull's Immortal Theme

A little more than three hundred years ago an English composer, believed to be John Bull (born in 1562; died in 1628), sat down and wrote a stately air, then played it over. He did not know it, but he was playing the national anthem of at least four nations and a patriotic song of several others. This music is the well known tune to which *My Country, 'Tis of Thee* is sung. It is also the music of the British Empire's *God Save the King*, of Switzerland's *Ruft du, mein Vaterland*, and of Denmark's *Heil dir, dem Liebenden*. Before the recent revolution, Germany's national anthem, *Heil dir im Siegeskranz* was sung to the same tune.

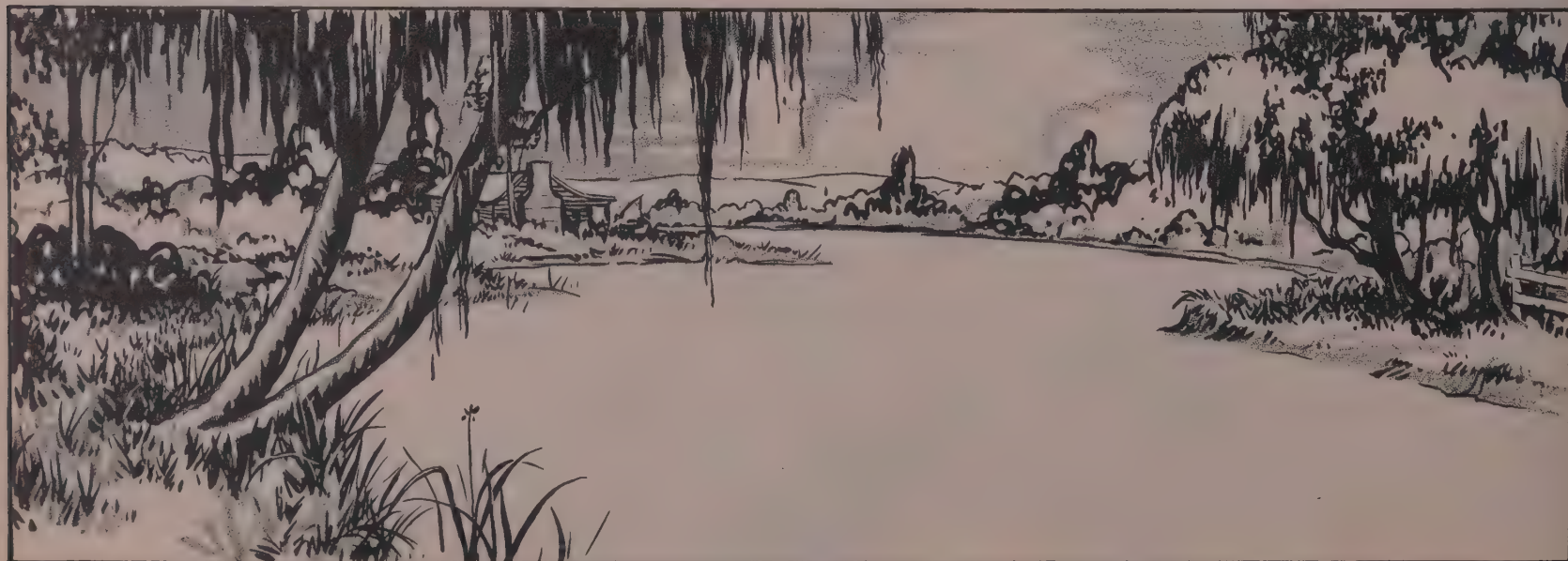
Hark, Hark! the Lark

One of Franz Schubert's most beautiful bits of music was written on the back of a menu sheet while the composer was one morning in a tavern of Grinzing, a suburb on the outskirts of Vienna. Schubert was listening to a friend as he read a translation of Shakespeare's "Cymbeline," when he heard the words "Hark, hark! the lark." Inspired by that single line, the great master called for paper. There was none at hand. Another friend quickly ruled the back of a bill of fare and gave it to Schubert. Twenty minutes later the beautiful piece was finished, complete with harmony.

War Songs

Strange as it seems, many of the war songs of the North and South were given each to the other in the days before the Civil War. Little they suspected, when those old Southern slaves gathered 'round "fo' a little spiritual upliftin'," that their old camp meeting song would in time to come lead the forces of an invading army. And little did the Yankee boy, Daniel Decatur Emmett, dream, when he sat down to write a tune for a Negro minstrel show, that in time his strains would lead

(Continued on Page 202)



The Swannee River was "far, far away." Stephen Foster never saw it, never heard of it, never knew it existed until after he had written this perhaps his most famous song, which he had intended should be called "Way down upon the Peedee River."

The Verb "To Be" of Music

By Preston Ware Orem

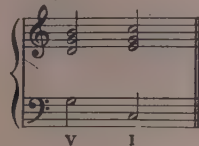
Author of "Harmony for Beginners" and "Theory and Composition of Music"

JUST RECENTLY there have come to the ears of the writer certain declarations which have given food for thought; likewise he has read some speculations as to the trend of music to-day, which have elicited his interest. And who are the authors of the aforesaid? One is a prominent musical educator in a large mid-western city, a leading and much loved concert pianist; another is a well known clergyman, scion of a family of musicians of outstanding importance; still another is a leading composer of the so-called popular class.

Let us consider all of these, singly and together, as we have need, and, as far as possible, let us employ a common sense musical vernacular, avoiding all highbrow verbosity.

Not very long ago, at an informal gathering of musicians, our friend, the concert pianist, stated that, "for his part, he could do with a moratorium of some years on the Progression V-I."

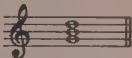
Ex. 1



Well! Well! We would like to answer this in a quaint saying of the late lamented comedian, Mr. Louis Mann: "Ja iss to laff!" And why? Since, should musicians decide to declare such a moratorium, this particular pianist (and all of the others, for that matter) would be out of a job. What do we mean by such a statement? Our reply is that every piano concerto, from Bach to Rachmaninoff (and this includes all of those worth while), is full to overflowing of that same Progression V-I. Our readers will, of course, identify this progression as our good old friend, the dominant chord proceeding to its own tonic. As it strikes us, this progression is still the verb "to be" of music, even though we do not recall having previously heard it so denominated. Or, in other words, we are still guided by that good old principle called *tonality*: a principle which called forth the creation of that "Musicians' Bible," the "Well Tempered Clavichord" of Johann Sebastian Bach. No! No! We are not going to revive the long-winded discussion between the musicians and the physicists as to the tempered *versus* the untempered scale. Music is an art; and hence, to a degree, empirical in its nature. We carry on as we do, just because it suits us to do so. And, bear in mind, we have gotten on for over two hundred years with a tempered scale, with the octave divided into twelve equal half steps. And what has this tuning done for us (a tuning now universal in all instrument-making)? It has enabled us to play and to write in all scales or keys with equal facility and to *modulate* freely from key to key at will, and in infinite variety. It has enabled us to forget or to abolish the old Greek scales and their successors, the Ecclesiastical Modes, so far as our own modern musical creations are concerned. We are leaving the ancient scales to the historians. By the way, we have known some estimable musicians who have "collected" scales, hundreds of them: all very interesting, but

of no particular value, since we may create for ourselves all the scales that we wish, availing ourselves of the aforesaid equal half-steps. The whole tone scale⁸ (more accurately, the whole step scale), for instance, is by no means original and not so highbrow as some seem to imagine. But the greatest gift which the tempered scale has given us is that important chord, the dominant (V) of the scale,

Ex. 2



the "Verb To-Be" of music, that which regulates our tonality, through the fact that it contains as its *third* the *leading note* of the scale. Try to get along without it! So long as we retain our present system of tuning our instruments we cannot escape these twelve dominant chords; and, to tell the truth, most of us do not wish to escape them.

Yes, of course, we have heard those silly coined words, *atonality* and *polytonality*. The general public, however, even the general musical public, knows little about them, and cares less. Just consider, we have been for over two hundred years building up this sense of tonality, as derived from the tempered scale; and we have by no means exhausted its possibilities. As a matter of fact, composers of to-day seem much clumsier in their handling of progressions and modulations than those of the past, or of the near past.

Certainly, there must be design or intention in all creative arts; we cannot well let go of those principles of Unity, Variety and Proportion, that have hitherto governed all of the arts; those arts of which music (as we know it) is the youngest, the most innocent, and the most comprehensively expressive. But in certain of the arts to-day a curious condition obtains. A highly talented modern novelist suggests, in a late book, that painters and sculptors seem to show a decided predilection for lines, angles, squares and cubes in heterogeneous mass. Quite so! We are, likewise, hearing some equally curious combinations of tones. We are reminded of a certain Rastus, in the South, whose plaint was, "Dat woman jes' talk, talk, talk, night an day, drivin' me crazy." Asked what she talked about, he responded, "She doan' say." Much music is like that. Perhaps it is because of the absence of that very same little verb "to be."

A Ministerial Verdict

AND WHAT SAYS our clerical music lover, already mentioned? "Two concerts came over the air into my home. In the first there was played an ultramodern composition, without a shred of melody or a single harmonious progression. As it went on the word cacophony seemed to repeat itself over and over again in my mind—kakos, bad; phone, sound; *bad sound*! The next concert had for its principal number the "First Symphony" of Brahms, with that joyous sweeping theme in the last movement. "Oh, blessed relief!" True, quite true! Melody *versus* cacophony. Likewise, harmony *versus* cacophony. Sanity, beauty even, *versus* anarchy and iconoclasm.

It may be asked: "Why all this potter?" We would not be misunderstood as to this. We are not dismayed. Neither are we a

musical *Don Quixote* tilting at windmills. Rather are we commenting upon a certain situation which we believe to be an obstruction to true progress in creative art. We have seen, in our own time, music subjected to many violent attacks, both from within and without; but our art goes on its way undisturbed; and the dear public backs it up: that same public which decides unerringly, in the end, what is to persist; and this in spite of the *dicta* of all the so-called critics and the highbrows in creation. But it seems a pity to be losing so much time in this following after strange gods. Moreover, the attitude of many educational institutions is unsympathetic. What are we to think when one man tells us that as to composition he is entirely self-taught and that what he knows of harmony he has learned from his own students. His compositions, indeed, sound like it! Another looks upon music as so much higher mathematics, and apparently is striving to set musically the now abandoned relativity theories of that archcreator of headaches, Mr. Einstein.

Now, what is to be done about it all? Our clerical writer has stressed melody, that prime element of Music. Right! As one for many years interested in publishing, we know melody to be the one imperishable attribute, the one factor that persists. And this goes clear back to King Solomon's Temple, and beyond. And yet, not so long ago, we heard an entire program of works by members of the composition class of a large and flourishing institution, in which throughout there was not discernible, one shred of appreciable melody. "The cart before the horse," with a vengeance. And, on another occasion, came to us, this time from a university class, a string quartet that sounded indeed, to us at least, like the wails of Dante's damned. But let us not take matters too seriously. Musicians, as a rule, under ordinary conditions, are a joyous lot; even if at times, long-suffering. On still another occasion, in an informal gathering of musicians, we listened to a *Theme and Variations* written and played by an apostle of modernism. The *Theme* was negligible, consisting of a series of unrelated dissonances; each *Variation* was more awful than the preceding. At the end there was polite, if scanty, applause. Musicians are usually polite, also. Finally, an elderly and highly respected musician, sitting quietly in a corner of the room, gazed significantly at the pianoforte and murmured softly, "That was a Steinway." Our own heart went out to the dear old soul, in enthusiastic agreement.

We have dealt somewhat with melody; harmony is "something else again." In the *fortissimo* performance lately mentioned, we did not hear a single Progression V-I; or any other progression, for that matter; consequently no modulations could have been possible: truly an absurdity, or as the Latins had it, a *reductio ad absurdum*. And there we are.

Harmony! "Ay, there's the rub!" The third and the youngest element of music, that element about which there seems to have been the most controversy. Just recently we were told by a conservative, conscientious teacher, that harmony, at the best, is a very difficult subject to teach. And this on top of the fact that the writer had been flattering himself for some years

that it was a subject rather easy to impart. Possibly herein may lie the reason why certain composers appear to disdain the subject entirely and others, rushing in inadequately prepared, fail so miserably in their creative work. After having read thousands of musical manuscripts, throughout the years, the writer has come to the conclusion that the chief difficulty seems to lie between the theory and its practical application. And right here is where that verb "to be", that Progression V-I, must come in so strongly, whether we will or no.

Many of our readers may be wondering why we are making all this fuss about what is, or should be, the best known of all progressions. How else, except by its use, can we manage cadences, for instance? "Oh, yes," say some, "cadences! Why we read about those in our harmony books." Did you indeed: and what did you do about them afterwards? There's the point. In music, just as in poetry, there are certain things without which we cannot do: Form, Rhythm, Proportion, Climax, and Caesura (or cadence). The two arts are closely allied. Let us examine. At the same time, let it be understood that this article is not intended to be didactic; but rather, stimulating, irritatingly so, if need be.

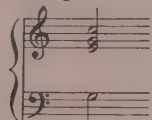
We have mentioned cadences; and right here the dominant to tonic progression comes to the fore. We have established our tempered tuning of instruments, and have derived therefrom our scale, with its leading note, and with its essential harmonic dominant to tonic leanings. Next come the cadences. But in order to establish our point the better, let us return briefly to melody.

Melody, even of the simplest character, has climax, cadence and points of repose. The harmonization of a melody, to be of any value, must follow these attributes. Harmony, applied properly, tends to enhance and to intensify the effect of melody. Every worth while piece of music, even the simplest, is a series of effects. All the more reason then for applying the harmonies logically and intelligently. Once upon a time it was the fashion to decry the harmony books as being "fifty years behind the composers." This is not so to-day. Rather the faults lie with the writers, through their misapplication of the basic facts. Even the "atonic" and the "polytonic" fellows are beginning to recognize the force of this. Recently we have heard some of them acknowledge this publicly. Possibly, later on, they may refrain even from setting to music certain psychopathic cases: Sordid domestic squabbles resulting in "battle, murder and sudden death"; with concomitant cacophony. In harmonizing a melody the simplest cadences need a certain deftness in the handling thereof. Variety and originality in harmonies come more from the planning and preparation of cadences than from the cadences themselves. Had our good friend, mentioned in the beginning of this article, longed for a moratorium on the perfect cadence, we could have agreed—partly. But the perfect cadence brings us to a full stop; consequently we should reserve that for closes, chiefly. Cadences should make for continuity; even the V-I. Technically, this is evidently what Wagner had in mind when he suggested the idea of "endless" melody, as stated so clearly by the late

Frederick Corder: "Wagner, of all composers has displayed the most consistent continuity; his one rival, and surprisingly so, being Papa Haydn."

Take any melody—most of the world's best melodies are diatonic, some are pentatonic, even—watch its ebb and flow, as it were. It may lean towards the tonic, through the dominant (V-I); an imperfect cadence is indicated—never a perfect cadence, until the end. An inclination toward the tonic through the subdominant means the plagal cadence. Perfectly simple. But, very important, a tendency towards the dominant through the tonic is something very different: and here we must digress for a bit. Ordinarily, this is known as the half cadence. A very well known critic and composer, one whose advice is valued by many writers, has told us recently that, apparently, the greatest bugaboo of many composers, old and new, is such an apparently simple matter as the proper use of the second inversion of the tonic chord, our dear old friend the I, with the fifth of the chord as its bass tone.

Ex. 3



We agree. If indeed such be the case, we are all the more inclined to wonder why composers will insist upon piling up incompatible masses of unrelated dissonances, thinking that they are being original, before they know how to deal with the more simple devices of plain harmony. Just a hint: the best spot for a tonic six-four is to precede the dominant chord; and this accomplishes the half cadence most effectively, one of the best means of promoting continuity. Likewise, as a means of accomplishing continuity, the surprise, or unexpected cadence is available; wherein the dominant goes elsewhere than to its own tonic: a means of dodging the V-I, suitable for brief points of repose, not intended to be finite. Since genius is described so truly as "a capacity for taking infinite pains," one should not begrudge the attention to detail involved in the mastery of these simple yet highly essential details. It takes no genius to impel "assault and battery" upon the Keyboard of an unoffending instrument. When one stops to consider that all of these cadences may be applied, not only to our principal key, but also to all of the related keys common to any tonal group, or, further yet, in accomplishing modulations to unrelated keys, we begin to

perceive how truly indispensable is this verb "to be" of music.

Dissonance! What is it? What to do about it? There are those to-day who tell us that to them all intervals are equally agreeable, that to them dissonance is non-existent. There is nothing to be done about this; these friends are missing a lot. We trust that it will be a very long while before we are all in the same boat. Most of us, even those without musical training, and children especially, readily recognize the difference between consonant and dissonant intervals. Since "discord" is incompatible with music, we do not use the terms concord and discord. For our present purpose, suffice it to state, that we regard a consonant interval as one satisfactory to the ear, if standing by itself; a dissonant interval as one about which "something should be done," since it seems unsatisfactory if left alone. Without, in this present instance, advancing any arguments for doing so, let us expand this innocent and dearly beloved "triad" (V) into a dominant (ruling) harmony, into which we incorporate all the dissonant intervals, from seventh to thirteenth. Then, indeed, we have a V which not only may go to I, but most anywhere else, and satisfactorily so, at that, if we know how to do it. And, surely, not until we have exhausted the present resources of harmony need we venture in the uncharted regions of cacophony. Nay! Nay!

Oh, yes! And what says our remaining musical friend (a very popular contemporary composer)? His contention is that the chief function of music is "to give pleasure." Well now, we can agree with that most heartily, even though we cannot go along quite comfortably with some of this gentleman's own creative achievements. Pleasure? Of course music should give pleasure. Pain? No, never! Personally, we refuse to be initiated by musical (?) settings of neurotic outbursts, mathematical problems, the fourth dimension, the Declaration of Independence (this actually was once set by a certain Philadelphia musician, and we believe he had designs upon the U. S. Constitution) or "what-not." As the late Anton Seidl (one of the greatest conductors who ever came to this country) was wont to say: "We have even now more good music than we will ever have time to play." Quite true, but even this need not serve to deter our own present and future efforts at original production. "Art is long." Much good music is still to be written. But let it be sensible.

And about that moratorium on V-I? Well, hardly. We do not discern it in the immediate offing. So, cheer up!

Keeping the Musical Memory Fresh

By Richard F. Armknecht

A garden of memories, especially if they are musical, needs careful culture and tending.

But the keeping of musical memories fresh is not a very difficult undertaking.

Most of us have learned—sometimes with considerable expenditure of effort—a greater or lesser repertoire. All of us know the value of a collection of numbers which we can perform on request, without the music. But if such selections are imperfectly remembered, or perhaps completely forgotten (which sometimes happens), they can no longer be played—for who would risk attempting a performance apt to bog down at any moment?

For the average player it is probable that if a composition has been once well learned it can be retained with only one or two repetitions a month. (This does not mean, of course, that it would be ready for concert performance with only that much

preparation.) And it is not difficult to arrange for the necessary repetitions, if only a little system is applied.

My own system is the simplest possible. On the piano is kept a small notebook in which is listed every composition I ever have memorized (and wish to retain). Following the titles are columns running across to the opposite page, headed by the initials of the months, almost two years of them on the double page. Then in my review periods I play as I please, afterwards making tiny checks in the proper spaces, but not bothering to check more than three repetitions in any one month.

Of course I "play favorites"—that is only natural—but the little book effectively prevents the loss of even the less favored parts of the repertoire through neglect, for a title not followed by the requisite number of checks is so evident that it simply has to be given the required attention.

RECORDS AND RADIO

By Peter Hugh Reed

WITH THE ENDING of the year 1936, the National Broadcasting Company completed its first decade on the air. David Sarnoff, Chairman of the Board of the National Broadcasting Company, commenting on this event, stated that this period might be looked upon as one in which "broadcasting grew from an experiment to a national institution affecting the life and thought of nearly every American."

"June, 1936, marked the beginning in this country of organized television experiments between a regular transmitting station and a number of experimental receivers in the home," he pointed out. "Although the problems of television have by no means been solved, we believe, however, in the possibilities of their ultimate solution. Our work on all fronts has made definite progress, and is bringing us nearer the desired goal."

Readers interested in unusual musical programs will undoubtedly want to hear the two musical broadcasts of Columbia's American School of the Air on March 9th and 23rd. The time of the broadcasts is 2:15 to 2:45 P. M., Eastern Standard Time. The program of March 9th, devised from the Music of Poets and Authors, will contain songs by François Villon, a madrigal by John Milton, Sr., music by Thomas Campion, and songs by Samuel Pepys. The program of March 23rd will be made up of selections from the music of the popular 18th century opera, "Tom Jones," by François André Philidor.

Perhaps no two presentations offer more striking contrast nor more interesting evidence of the development of recording in the past decade than the two performances by Stokowski of Saint-Saëns' *Danse Macabre* on Victor discs 6505 and 14162. The former dates from 1926, the latter from 1936. Stokowski's first electrical release was considered a major achievement in its day, but time and the inventive skill of man have relegated it to the discard.

The *Danse Macabre*, originally conceived as a song, was later expanded and remade by its composer into a tone poem, in which guise its popularity was established. Stokowski plays this spectral dance with telling effects and rare tonal quality.

The long neglect of Edward MacDowell on records has been remedied with the release of his "Second Piano Concerto, in D minor," played by Jesus Maria Sanroma and the Boston "Pops" Orchestra, direction of Arthur Fiedler (Victor set M-324). We mark this set as a major contribution by Victor to American music on records, for MacDowell was one of the greatest musicians that America ever has produced: a man who not only established himself as a leading American pianist and composer but also commanded the first European respect for American music.

Coupled with the concerto in the same album is a strange companion, a satirical suite ("Divertissement") by the contemporary French composer, Jacques Ibert. It is a composition in which the composer burlesques accepted and orthodox music and forms that have long been popular. A most ingenious and enjoyable work, it is made doubly so by the dynamic conducting of Mr. Fiedler.

The recording of Liszt's "Faust Symphony" issued by Columbia (Album 272) emanates from Paris. Made last Spring as a contribution to the Liszt Centennial, it remains a most imposing tribute; for this work is undoubtedly Liszt's greatest. Meyrowitz, conducting the Paris Philharmonic Orchestra, gives a capable and

understanding performance, and the recording is vital and realistic. The symphony, founded on Goethe's famous poem, is in three movements, each of which characterizes in tone one of the three personages in the poem—*Faust*, *Marguerite* and *Méphistophélès*. Liszt has composed some of his most sincere and deeply felt music in all three sections—most notably in the Second.

The re-recording of Gilbert and Sullivan's "The Mikado," recently issued by Victor (Set C-26), has long been needed, for mechanically the first set was very bad. The new one offers a departure from previous recordings of the Gilbert and Sullivan scores, in that the cast is a complete D'Oyly Carte unit—the same in fact that has been on tour in this country during the past two years. The new set is distinguished for its fine singing and its vital recording; but somehow the spirit of the work, the humor in particular, is not completely conveyed by all concerned in the recording, as it is on the stage. The fine precision of the chorus and the orchestra, however, is worthy of note.

Toscanini makes of the overture to Rossini's opera "The Italian Woman in Algiers," a superb piece of orchestral virtuosity (Victor disc 14161). And Bruno Walter gives an eloquent reading of Beethoven's "Leonore Overture, No. 3" (Victor discs 11958-9). Since modern recording prevails in both cases, these discs displace all others.

The Lener String Quartet plays the "Quartet, Op. 132, in A," by Beethoven, with rare devotional fervor. Perhaps Beethoven intended more vigor in much of this music, yet it is doubtful if he ever thought of the famous slow movement—that *Song of Thanksgiving to the Deity*—being played other than it is here, with reverential eloquence (Columbia set 273).

Yella Pessl, playing Bach's early *Toccatina in D major* (Columbia discs 68745-6D), gives us one of her best harpsichord performances to date. Although the brilliancy of the composition permits her to exploit her technical accomplishments, she does not forget the requisite shading necessary to make this music fully enjoyable. In his oriental fantasy, *Islamey*, Balakireff created one of the most brilliant and difficult compositions for piano. Simon Barer, the Russian pianist (who recently made an auspicious début in America), plays this work with superb musicianship. Here is a piano recording for the musical connoisseur as well as the advanced student (Victor disc 14028).

The Friends of Recorded Music, a society sponsored by the American Music Lover, have issued two interesting quartet recordings the "Quartet, Opus 33, No. 6, in A major," by Boccherini and the "Quartet in E-flat" (K-171), by Mozart, both played by the Kreiner Quartet, an American organization. The society aims to sponsor recordings of works that the commercial companies would be unlikely to issue. The quartet by Boccherini is the only one by this composer, that can be had on records.

Recommended: Kirsten Flagstad's singing of *Elsa's Dream* and *Elisabeth's Greeting to the Hall of Song* (her best record to date) (Victor 14181); Beecham's splendid performance of three excerpts from Bizet's "L'Arlesienne Suite, No. 1" (Columbia set X-69); Gieseking's expressive recording of Debussy's *Engulfed Cathedral* (Columbia disc 17077D); and Georges Thill's fine singing of the *Mill Scene* from "Samson et Dalila" (Columbia disc 9121M).

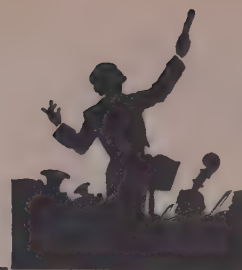


BAND AND ORCHESTRA DEPARTMENT

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Drums Which Can Be Tuned

By Nollie Preston

MODERN COMPOSERS have obtained the most picturesque and dramatic effects with the kettledrums, those interesting instruments of the percussion section of an orchestra.

These drums, the only ones which have definite pitch, resemble copper or brass kettles of spherical shape, over which are stretched calfskins. The skins at first were stretched or released by six or eight tuning screws which made possible a range of a full octave. Now the tuning of the modern tympani is no longer done by the careful and laborious tuning of several separate screws. A mechanical device is in use by which the change can rapidly be made with the turning of but one screw. The chromatic tones can also be obtained on adequately constructed instruments, by pedals, in much the same manner as it is done on the harp. Then with one larger and one smaller instrument tuned to C and G respectively, the modern musician has at his disposal a wide range of very effective tones. With the increasing prevalence of dissonant harmonies, composers often demand from the drums sounds which seem strange to the harmonic structure, and it is constantly necessary to retune in the midst of a movement in order to follow the modulations of modern compositions. This naturally requires a fine ear, if not absolute pitch. The drumsticks used, are of wood; others are covered with sponge, flannel, cork, felt or leather. To meet the requirements of a composition, the tympanist often has to change from one set of sticks to another. This combined with a highly developed technic of the player makes it possible to produce a great variety of effects in tone coloring.

Early History

THE HISTORY of the kettledrum is fascinating. Even today the instrument is used in the Orient, its original home, as

far east as India, as an accompaniment, with its deep thunderous tones, to the high pealing call of the trumpet. It is among the oldest known instruments of the Greeks. As early as the thirteenth century, the tympani had made their way to southern and western Europe. They followed the trumpet like a shadow. At that time the drums were made so that they could be fastened to the belt of the player. They were, therefore, much smaller in size but the same in form as today. Large kettledrums were known in the fifteenth century in Hungary from where they found their way to western Germany and France. In 1457, the archbishop of Cologne was impressed by them when he saw them being used by the Hungarians. It is from this date also that British cavalry regiments began to employ kettledrums regularly. In the year 1511, a certain Sebastian Virdung complained bitterly that "these monstrous, noisy tubs" were disturbing the peace of respectable citizens. (This, compared to the street noises of today!) Henry VII sent to Vienna for such drums in 1542. References occur in succeeding years, indicating that drums were taking their place in a regular, mounted ensemble along with the trumpets. From the Oriental method of stretching the skins, the instrument makers of the sixteenth century, made some important changes. They began making the tympani with the screws somewhat like they are used today. But even after this development, the instrument appeared for a long time without this convenient device.

Toward the end of the sixteenth century kettledrums were most significantly used by the Prussian cavalry. The French used them in the same way during the reign of Louis XIV. Until 1700, the drums held caste, among the tribes of Africa, very much as they do today. In Abyssinia, the beating of wooden drumsticks on a pair of tympani is a symbol of power. The king

of Abyssinia is accompanied to the field of battle with no less than forty-four drummers and eighty-eight kettledrums.

A partiality was shown to black drummers during the baroque and rococo periods. Possibly this too was a last reminiscence of the early symbolism attributed to the instruments which made these thundering drums mediums of black magic. This popularity of black drummers may have been due to the fact that the Moors could not easily have found their way in the tonal system of the continent. In our modern "atonal" system, it is no longer so. Today a black drummer, saxophone player or singer would hardly create a sensation at a country fair. The superiority of the tympanist over the drummer may be noted by the colloquial phrase then in use: "How dare a drummer ask for the hand of a tympanist's daughter?" There is an interesting instrument preserved in the Historical Museum in Dresden. It is supposed that it dates from the time of the Thirty Years War. The story goes that a chief of the Huns of this period, bequeathed his skin to be used for a tympanum after his death. The instrument was made and is the one now in the Dresden Museum.

New Inventions Appear

IN FORM THE TYMPANI did not change except for a little variation here and there in size, until the nineteenth century when mechanical devices were invented. The efforts during the Romantic period, not to limit any possibilities of tone coloring because of the tonal range or melodic movement, also freed the tympani from the solitary use of tonic and dominant. Haydn himself was a tympanist, using tunings in fifths as well as fourths, and between them, Haydn and Mozart increased the compass of the drums, until in Beethoven's time, it embraced a full octave. The extending of the character of the in-

strument from that of purely being a device for beating of time is still going on today. It is interesting to note how a period in which the "walls of harmony" are being plastically decorated with the melody instruments, is at the same time cultivating the percussion instruments to make the lines more prominent and the horizontal construction more forceful. In this idea we may also recognize the foundation of the great interest shown, especially in America, in the percussion instruments which are not closed off from the harmonic structure. That is—the soprano, alto, tenor and bass glockenspiel, the tympani and the row of xylophones which are all built on the same principle.

Some of the most important developments of the tympani are as follows: a mechanism to turn all tuning screws at one time by Gerhard Cramer in Munich, 1812; to this many improvements were later added by the Englishman Cornileus Ward in 1837, C. A. Barocchi in Monza, 1840, Hudler, 1850, and Hans Schnellar in Vienna; J. C. N. Stumpff, 1821. In 1890 G. J. Wunderlich improved them by putting the kettles on a revolving axle. The device on the Parisian pedal tympani which makes a rapid half or even quarter tone possible, was made by Henri Brod in 1830. Another French model was done by Gustave Lyon in 1897. The tuning by pedals began in 1872 with Pittrich and Queisser, both of Dresden. With these pedals it is possible to play a chromatic passage within the octave of the instrument in use.

Many times the tympani are used as solo instruments. A most unique example is in the "Burlesque in D minor for piano and orchestra" by Richard Strauss. There is fine work in the Strauss "Tilf Eulenspiegel" and in the last movement of the "Symphony phantastique" of Berlioz. But the most dramatic and symbolic use of the instrument is in the operas of Wagner

Getting the Most from Rehearsals

By Victor Grabel

THE WRITER ONCE LISTENED to the rehearsal of a large organization where the director displayed a most notable lack of ability to secure definite results quickly and surely. He began a rather lengthy composition and, after a few measures, found some fault and started again at the beginning. He continued stopping often, each time a little farther along. But each time he would resume playing by going back to the beginning and once more covering all ground previously gone over.

After consuming half an hour there was but little that had been accomplished. The procedure served but to demonstrate effectively his own lack of preparation for the rehearsal. Conductors who are required to prepare programs for public presentation cannot afford to waste time in this kind of aimless wandering.

A conductor of a professional band or

orchestra often finds it necessary to prepare a concert program in a single rehearsal—

a two-hour rehearsal for a two-hour concert. If he knows how to employ his time

most intelligently he will study his program carefully in advance, choose the parts likely to be most troublesome and center his attention mainly upon these sections. He should know the structure and the moods of the compositions; and he should have determined upon his interpretation of them before he begins the rehearsal.

It is obvious that if he undertook to play each number in its entirety there would be no time for working out intricate passages, dynamic effects, and so on. It may be generally assumed that experienced professional performers possess sufficient technical facility to enable them to master quite readily whatever technical problems may be presented; but it may take considerable time and intensive effort to infuse the group of performers with just the right feeling of mood, nuance, color, balance, phrasing, tempo, and so on.

(Continued on Page 195)



A REHEARSAL AT THE PARIS CONSERVATOIRE
M. Henri Rabaud, the famous composer, is conducting.

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

CORAL ISLES

By THURLOW LIEURANCE

ThurLOW Lieurance, whose composition opens the musical feast in this month's issue of *THE ETUDE*, is a figure well known to musical circles throughout the United States. He heads the music department at the University of Wichita, Kansas, and his untiring and exhaustive research has brought to light numerous hitherto unknown tribal melodies of our North American Indians, many of which he has used as themes for his compositions. An inborn melodic gift is evident in all his writings.

In *Coral Isles*, the melody of the first section lies in the bass, but is played by the right hand, the left hand being required to cross over and play the chord accompaniment. Since the melody is conceived in the violoncello register, it is advisable to keep the tonal quality of that instrument in mind. The tempo is *andante moderato*, moderately slow. The melody itself is rather full, is marked *mezzoforte* and should be played with a good singing tone. It is important to follow pedal marks exactly.

The second section is marked *agitato* and is distinctly restless in character, the repeated notes of the accompaniment helping materially to bring about this effect. This section is followed by a return of the first theme, now played an octave higher, with fuller accompanying chords preceded by grace notes. The middle section is in the subdominant key, and here the meter changes to six-eight, and the melody lies in the soprano voice and is very sustained throughout. The first two sections are repeated—*Da Capo*—and the piece ends at *Fine*.

TYROLIENNE

By HUGO FELIX

A *Tyrolienne* is a folk dance of the Tyrol. The rhythm in this piece should be vigorously marked throughout, all accents well emphasized and the chords of the accompaniment given lusty tonal treatment. A short two-measure introduction sets the pace and establishes the spirit of the dance. Good hand expansion is required to play this number effectively. The tempo is brisk and should be kept reasonably even. A touch of wistful sentiment is permissible in the section beginning measure 64, but on the whole the piece should radiate happiness and cheer.

JAPANESE DOLL DANCE

By HAZEL VOLKART

This little dance number by Mrs. Volkart has an oriental flavor in keeping with its title. The repeated *staccato* chords in the right hand call for a supple, bouncing wrist. Make a nice distinction between the *staccati* and the occasional chord marked *sostenuto* and observe carefully all accents. Keep a steady tempo and be careful to give the proper "swing" to the triplet figure found in measure 18. This piece will make a nice little recital number.

PASTORAL

By STEPHEN HELLER

Heller's contribution to the piano teaching literature has been invaluable. Many of his *Etudes* are gems and have been titled and used as solo pieces. This is particularly true of Op. 45, Op. 46 and Op. 47. The number under consideration (No. 8 from Op. 47) bears the title *Pastoral*, which of course is meant to suggest the rural or rustic. The right hand flows along

rapidly but smoothly, and its part should be played with clean, articulated finger *legato*. Give to the tenor voice in the left hand, the importance of a secondary theme. Play it with singing tone, and observe the phrasing. Like practically all of the Heller studies, this number is thoroughly pianistic and, when well played, is worthy of a place on any pupil's recital program.

UNCLE ZEB WITH HIS FIDDLE

By BERT R. ANTHONY

Here is a tune in the descriptive style which will afford a bit of humor if directions are followed as given in the text. It opens with a four-measure *Introduction* which represents the tuning of the violin. It is to be played slowly, with no regard to time; and the more it suggests the scraping of the bow over the open strings, the better. At measure five the tempo becomes lively, and the piece from here on should be played in the style of the old country dance. The accompaniment is well detached as indicated. The first section is in G major, the second section in the subdominant key, C major. At measure 31 the violin is again in need of tuning, and once more these measures are to be played without strict observance of time. Only when these measures are encountered in the *Coda* are they to be played in strict tempo, heavily accented. A novelty number that may be used with good effect in reviving the interest of a reluctant pupil.

SONG OF THE BROOK

By H. D. HEWITT

The song of the brook is heard in the left hand while the playful waters form an accompaniment of eddies and whirlpools in the right hand. Play the left hand part with the best possible singing tone; and let the right hand roll rather than finger the *arpeggio* groups. Follow the many swells and *diminuendo* signs, thus making a colorful song of the melody part. The second section, beginning measure 33, is played at somewhat faster tempo and in this sec-

tion the right hand carries the theme against an accompaniment figure in the left. The piece ends with a brilliant *Coda*. The pedal can be used with good effect in this number; the markings are clearly indicated and should be followed closely.

PRELUDE IN E MINOR

By F. MENDELSSOHN

This *Prelude* from the *Prelude and Fugue, Op. 35* is often played separately as a solo number. The *motif* is heard first as an *Introduction*, played by the left hand. At measure 9 it makes a reëntrance, this time as the main theme against a very active *arpeggio* figure in the right hand. The left hand melody should be well marked; in fact, it can be treated as a trombone solo. Note where the theme passes from one hand to the other—always indicated by a dotted line. The composition abounds in *sforzandos* which are important and must be observed meticulously. As the piece nears the end the melody is constantly passing from one hand to the other. Be sure to play it so evenly that it sounds as though played with one hand. Note the orchestral effect in the third measure from the end, where the octave B is held in the right hand while the rest of the chord is thrown off sharply.

This piece should be in every piano student's repertoire. Besides being well worth while as a composition, it affords fine preparation for the more complex *Prelude and Fugue in E minor*, a later work of Mendelssohn, as well as for the preludes and fugues from the "Well Tempered Clavichord" of Bach.

TULIPS AND WINDMILLS

By DORIS GRACE HUMES

As suggested by the title, this is a little Dutch dance—and a cute one it is! It begins with the melody in the left hand while the right hand has a wooden shoe accompaniment—not to be played too heavily, however. Later on, in measure nine, the melody shifts to the right hand. Several

short diatonic passages will do much to develop finger *legato* in this easy little second grade piece. Like all dance pieces, it develops rhythm and will, no doubt, find many friends among the junior readers of *THE ETUDE*.

AT THE BARN DANCE

By ALEXANDER BENNETT

This tune is typical of the old time *Country Dance*. It should be played at brisk tempo and be given a spirited reading throughout. Make rather marked tonal contrasts between *mezzopiano* and *forte*, saving some power of course for the big *fortissimo* in measures 17 and 29. The piece is carefully phrased, fingered and pedaled and should offer no difficulties in the matter of interpretation. Note that the theme passes for a time into the left hand in measures 19 and 20 and again in measures 27 and 28.

QUEEN OF THE BALLROOM

By WALTER ROLFE

This second grade waltz begins in the key of F with the melody in the right hand against a chord accompaniment in the left. At measure 9 the melody is picked up by the left hand—a *la violoncello*—while the right hand supplies the accompaniment. The second section is in the dominant key—C major—and the theme is once more in the upper voice. This section is somewhat louder than the first, beginning *forte* and working up to *fortissimo* in measure 25. The first theme is again heard, *Da Capo*, and the piece ends at *Fine*.

SPRIGHTLY AND GAY

By CLARENCE KOHLMANN

This piece, while in the style of a gavotte, which, as you know, begins always on the third quarter of the measure—has more of the character of an English dance. This similarity can be traced in many of the old English dances and can be well understood since the gavotte became immediately popular upon its introduction into England. The Gavotte is said to have originated from the Gavots a race of people in France. It differed from the other dances of the period in that the dancers lifted their feet from the ground, whereas, in the other dances, they shuffled.

In playing this one, pay attention to the phrasing, make a nice distinction between *staccato* and *legato*, and keep a steady rhythm and tempo.

IT'S SPRING AGAIN

By RALPH HOTALING

This little tune, about grade one-and-a-half and in six-eight time, is one in which the melody throughout is played by the left hand. It will develop a knowledge of ledger lines, since most of the melody notes are above the bass staff. The accompaniment in the right hand is composed principally of two-note slurs, which of course develops the drop-roll attack necessary to produce the desired effect. In dynamics it ranges from *pianissimo* to *forte*.

HAPPY IS THE MILLER BOY

By MARVIN SPENCER

A little tune, which, taken at a moderate pace, keeps both hands busy passing over and under each other—an exercise usually enjoyed by second graders. *Legato*, *staccato*, change of pace and dynamics, all are called for in this short number, which can be made quite effective if well played.

"Why I Take The Etude"

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The Prizes will be paid in cash, for the first, second and third best letters, of not more than three hundred words, telling "What Interests Me Most in *THE ETUDE*, and Why."

Be sure to tell what feature of *THE ETUDE* appeals most to you; that is, to which portion of the magazine do you give your first attention when you open a new copy of it.

To each letter must be attached a list including the name of the article in each of the last twelve issues of *THE ETUDE* which has appealed most strongly to you. Files of the magazine are easily accessible in libraries and in the homes of musical people.

The contest will close on May 1st.

All letters must be typewritten, or very neatly written by hand, and this on only one side of the paper.

Each letter must also state whether the writer is a teacher, a student, or a music lover. If you are in some other calling or profession, please mention this. Then, if you have any suggestions for new features, new music, or new articles, we shall, of course, be pleased to have these added to your three hundred word letter.

We earnestly desire this information, to help us to make *THE ETUDE* more and more interesting to you. Address, "Interest Contest," *THE ETUDE*.



THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Signatures

My pupils do not respond quickly when asked questions regarding the signature or key of minor scales, for they think through the relative or tonic major to arrive at an answer. They do not think in the minor. Is it a fault in my teaching? How would you go about teaching the minor to correct it?—T. O. (Pennsylvania).

For relieving your pupils' difficulties with scale signatures, relative majors and minors, and so on, have you examined Cooke's "Tonality Exercises"? If not, you will find these extremely helpful.

Keeping Up to Date

In the first place, am I right in feeling there are two important considerations in this training, one is that elusive quality which we call artistic sense and the other the mechanics of playing? Neither one can function properly without the other, but I feel that if the mechanics are emphasized too much it may kill the other. My daughter, who is twelve years of age, has had two years of music with a woman, whom I feel has not kept up with the trend of the times in many ways, although she has taken courses under well known teachers.

Ellnor has laboriously gone through Kohler and other books, each two times, and a "Sight Reading Book" of fairly interesting pieces, and she has an hour lesson twice a week with great emphasis on transposition. A piece by Sinding has been her continual diet since last February. All solos are held for months. Another daughter was kept at part of one piece for six months. I have talked with a teacher in the public schools, where apparently the big emphasis is on keeping up the interest. Perhaps older pupils can continue month after month on the same thing and accomplish something. I do not know; but I feel that after such a long time something is dead; it might be better to drop the piece for a time and take up a new one.—(Mrs.) I. McK., Florida.

Your letter struck a bull's eye! But the music teacher's obsession for dull academic thoroughness will need many more such well aimed shafts before it is crippled beyond recovery. Music defies all attempts at imprisonment by simply flying out of the window and disappearing forever. As you know, it is a mistake to hold over any solo for more than two or three weeks. A constantly changing diet and a wide variety of technique, studies and pieces are imperative. Transposition should be given in small doses, and the short piece assigned should not be played in more than one or two other keys.

To avoid staleness, some material should be left incomplete to be restudied from time to time when advisable. Once the spontaneity and joy are removed, what is left is no longer music, but only dead, dry mechanics.

Making the Pupil Practice

I have pupils who are talented, strong willed, high strung, fine type, and quick. At first they like their music, but after a year their mothers come to me with some such complaint as "Miss W.—Jane doesn't seem to be so interested in her music as she was; I have a time getting her to practice. I want her to love her music and to be so interested she will wish to study slowly and painstakingly. Now of course, I can make her practice, but you know, Miss W.—, a child will not do well if forced. I guess she doesn't have talent, and so I am stopping her."

What should a teacher do in a case like this? What should she say to the parent? If I am at fault, or if I am falling to do or say anything, I would be glad to change or to know my mistakes.—L. W., North Carolina.

One of the teachers with whom I dis-

cussed your problem, made an excellent suggestion. She reported a sample of the argument she uses:

Teacher: "What is Johnnie's bed time?"

Parent: "Seven-thirty."

Teacher: "How often does he go to bed without being told?"

Parent: "Good heavens, never! I would think there was something wrong with him if he did. It usually comes to an out and out battle to get him there even by eight-thirty."

Teacher: "Does Mary ever have to be reminded to tidy up her room, and to put away her clothes, toys and books?"

Parent: "Gracious, yes! It seems that my whole day is spent saying, 'Mary, do this; Mary, do that,' until I sound like a phonograph record that is stuck in one groove. It does seem as though she might remember just once to do these simple things—but she doesn't!"

(Note: The same theme, with many variations, can be used by any teacher—helping with the dishes, running errands, brushing teeth, combing hair, taking baths, doing home work, mowing the lawn, making beds.)

Teacher: "If you have to prod your children everlastingly in such simple routine duties, how can you expect them to go regularly and willingly to their music? Don't you think it worth while to persist in forcing regular practice, for the sake of the pleasure and happiness it will bring later into your child's life? After all, it only means turning on the daily 'Johnnie-do-this' record a little longer."

That ought to clinch the argument!

Larks and Sharks

My little girl heard your concert in Chapel Hill three years ago and still remembers it with great joy,—especially *Hark! Hark! the Lark*, which at that time, she called: "Hark! Hark! the Shark." She has asked me to teach her. She is seven and a half, and has just learned that you are connected with THE ETUDE. Will you please send me what you consider the best material with which to begin?—H. E. M., North Carolina.

Let all artists who announce their numbers from the platform, take warning from your daughter's experience. No matter how well one speaks, the audience is bound to misunderstand—as at another concert, when I announced (in what I thought was a clear, ringing voice), Iljinsky's *Orgy*, a wildly barbaric piece, for an encore. The next day's newspaper spoke cheerfully of it as "that charming piece, *The Orchard*, by an unknown composer."

If your daughter wants to learn the pianistic differences between larks and sharks, you might start her on Mathilde Bilbro's excellent "First-Grade Book for Young Beginners," and for her first piece I suggest another animal—*Hop Toad*, by Bernice Frost. Other attractive and recently published beginners' pieces by the same composer are *The Skating Lady*, and *Come and Play*—both highly recommended.

Teaching in a New Field

I have been approached by a person in a small town nearby, to see if I would give pianoforte lessons, as the only teacher has left; and I wish to ask your advice on several points. I received my musical instruction in England, thirty-five years ago; and I know that newer methods are in vogue on this continent. Therefore I should like to know very briefly how to go about teaching elementary pupils. Although I have given lessons at various times I always have been

rather reluctant, knowing I am not qualified. I have accompanied singers on different occasions, also played the organ in church, and I am a good sight reader. I shall be obliged if you will give me a short list of books useful to me as a teacher and for pupils to begin their studies.—M. E. T., British Columbia

During the past year I have discussed so many beginner's books in these columns that I can only refer you to previous issues for such material. Upon request, THE ETUDE will gladly send gratis its indispensable "Guide to New Teachers on Teaching the Piano." You will find the Teacher's Manual of the "Oxford Piano Course" very helpful with that method, while the Teacher's Manual of "Playing the Piano" (Maier-Corziellus) may be used advantageously with any system.

For years I have been fond of the Teacher's Guide of Mrs. Curwen's "Pianoforte Method"—much used in England. If you had your training there along those lines, even so long ago, you need not be ashamed of your equipment. Mrs. Curwen, herself a remarkable teacher of children, published the first "Guide" in 1886; it still remains in many respects a model for modern methods. The ideas expressed by her fifty years ago are just as sound, musically and pedagogically, to-day as then; in fact, she is still a few jumps ahead of many of us. I know of no other manual so complete and exhaustive (almost 400 closely printed pages) as Mrs. Curwen's "Teacher's Guide." It is worth many times its cost.

You might also examine the "Dominion Piano Book" for use with your young beginners.

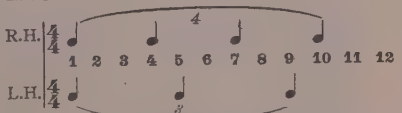
These books may be secured through the publishers of THE ETUDE.

Playing Three Notes Against Four

I have difficulty in teaching advanced students how to play three notes against four, not only when they appear in isolated instances, but in scales too, and in such pieces as Chopin's *Fantasia-Impromptu*. Do you know any exact way to solve this puzzle?—J. M. (California).

Yes, I have found a formula for three against four that works like a charm! First, you must get the problem clear in your mind,

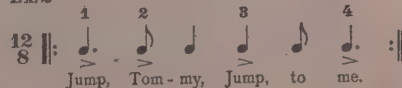
Ex. 1



This exercise can be slowly counted and played, of course, but its rhythmic pattern cannot be felt; and only an experienced pianist can play it rapidly.

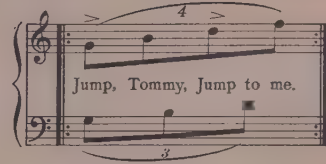
Now repeat the following formula, tapping out the beats 1, 2, 3, 4 as you say it—making sure that both "jumps" are accented, and that "Tommy" is said quickly with a slight stress on "Tom," and that "to me" is also spoken quickly but with the stress on "me"—thus:

Ex. 2



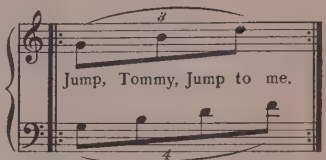
Then play this exercise, repeating the above "charm" at the same time.

Ex. 3



or (inverted)

Ex. 4



If, as you say them, you "clip off" all the words very sharply, you cannot fail to play with impeccable rhythm. Repeat until the formula can be discarded. The same process should be applied to the C scale, playing three notes against four; and I never have known this device to fail, even with pupils lacking strong rhythmic sense.

Should I Teach?

I have had about seven years of well directed piano study, and have taught about four. I have never worked for a degree or teacher's certificate, not having been especially encouraged to do so by my teacher.

I cannot help but feel that I am not qualified as I should be for teaching piano. I do not feel financially able to enter a conservatory, but in our town one has scarcely any prestige if he is not connected with or has not studied in the conservatory. I always have loved my studying and teaching, but now I am almost at the point of giving up both. Have you any suggestion as to what steps to take? Do you not think, if I am going to teach, that I should have teacher's training; my teacher does not feel the way I do about it, and sometimes becomes impatient with me.—J. D. M. (Tennessee).

The music teaching profession has already suffered too much from persons with inadequate training. Your feeling in the matter is quite right. The very fact that you sense your lack of preparation so keenly, and are so dissatisfied, is an indication of your intelligence. If only more music teachers were troubled thus, the standard of our profession would leap ahead a mile a minute!

You do not need a certificate, but you do need training in a good school, or work with some experienced teacher who would be willing to explain the best modern methods of teaching beginners and intermediate students, and who could help you assemble the necessary materials. Do you know that various music publishers send out excellent teaching "authorities" to hold classes in many of the large and small cities? These institutes, lasting from three days to a week, are free—and are of inestimable help to all who attend.

Better still, save, beg or borrow enough money to take a summer course at any of the schools or conservatories announced in THE ETUDE. Teachers often accomplish more in six or eight weeks' concentrated courses given by well known experts, than in a whole season's lessons taken during their own strenuous winter teaching schedule.

The Remarkable Abbé ("ABT") Vogler

The Hero of Browning's Famous Poem

A striking picture of a forgotten composer, teacher and magician of the organ; who taught two famous masters; and who also made what were probably the first popular musical instruction books.

By Dr. Hertha Schweiger

IN ABBÉ VOGLER we encounter a contemporary of the great Viennese masters, and one of the most striking musical personalities in the late eighteenth and early nineteenth centuries. In addition to being the teacher of Von Weber and Meyerbeer, he wrote what were probably the first popular musical instruction books and also initiated many of the early developments in the romantic science of the organ.

George Joseph Vogler was born at Würzburg, Bavaria, June 15, 1749, which was also the birth year of Goethe. In order to fix his period in the mind of the casual reader, we may note that he was born seven years before Mozart and twenty-one years before Beethoven. He came from a family of Swabian violin makers, and showed an early and a decided religious bent, along with musical ambitions. He became interested in the organ when he was ten years old, and throughout his varied career this instrument seemed to be uppermost in his thoughts. In fact his zeal for playing and practicing was so great that, when his stepfather (also a violin maker) had pedals attached to the family harpsichord, so that the youngster could play at home, he persisted all the night—and the neighbors on the floor below moved out. His originality burst forth in a new method of fingering. At the same time he strove to learn the violin.

We next find him, in 1767, in Bamberg, where he elected to study law at the Jesuits' College. Then, in 1771, he went to Mannheim, which was at that time in a state of regeneration. Under the Elector Karl Theodor, it had become one of the most brilliant cities in Europe; and two years in this atmosphere made a great impression upon Vogler. The Mannheim Court Orchestra, especially famed for its strings and winds, was one of the best trained orchestras of the time; and through it Vogler became acquainted with the works of the early classical composers. The brilliant and flexible tones of this orchestra made such an impression upon the mind of Vogler that when he made his famous portable organ, he called it an "Orchestrion." While in Mannheim he wrote a ballet which, when presented at the Court Theater, pleased the Elector so much that in 1773 he was given funds to study at Bologna, under Padre Martini. He traveled by way of Venice and there met Hasse and a pupil of Vallotti, who interested him in a system of harmony which Vogler advocated with great enthusiasm.

An Impetuous Nature

VOGLER WAS too impatient to become a good pupil. He was unwilling to spend the time and effort upon anything so tedious as protracted exercises in counterpoint. Accordingly we find him first breaking with Martini and later with Vallotti at Padua. He made his way to Rome, where he took Orders and was Apostolic Prothonotary and Chamberlain to the Pope (notice Vogler's seal ring!), knight of the Order of the Golden Spur, and member of the Academy of the Arcadians. Therefore, when he returned to Mannheim in 1775, he was in possession of credentials which made him a personage, and he was immediately appointed court chaplain and

The following original article, by Dr. Hertha Schweiger, deals with one of the most distinctive characters in musical history. It was read, in manuscript, by the eminent Alsatian physician, theologian, explorer and musician, Dr. Albert Schweitzer who suggested that it be sent to THE ETUDE MUSIC MAGAZINE. Dr. Schweitzer, as is generally known, is one of the greatest living organists; and his interest in Bach is readily understandable.—EDITOR'S NOTE.

also second Kapellmeister, as a result of the composing of a new "Miserere."

In 1776, the year of our Revolution, we find Vogler opening a "Tonschule" at Mannheim, where music was taught practically and theoretically. This is believed by many to have been the first institute of its kind in Germany. There being no text books or instruction books, Vogler wrote them. With the beginning of the eighteenth century there was a great need for popular expositions of problems of a semi-scientific nature, which in previous centuries had been stupidly and jealously kept in secret by scientists. Vogler was among the first to realize the importance and the need for these instruction books, and he suited them to the needs of the students. The encyclopedic age was arising, and, in France particularly, the public demand for information was being supplied by popular encyclopedias.

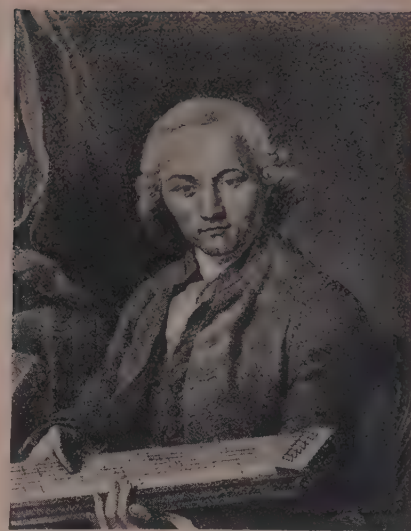


VOGLER'S SEAL

As a public music teacher, Vogler gained far reaching influence in musical circles. His opinions and advice were in demand everywhere; and he managed to keep this almost dictatorial position, despite numerous hostilities from jealous rivals. He had many famous pupils, among them Carl Maria von Weber and Giacomo Meyerbeer, who remained faithful to their beloved "Papa Vogler" until his death.

The Itinerant Bard

THE RESTLESS Vogler set out in 1780, upon a series of travels and adventures which, during the next twenty years, took him over many lands, including Sweden, Spain, Portugal, Greece, Armenia, Africa and even Greenland. His first move was to Munich where his patron was then the ruling Prince. His opera, "Albert III of Bavaria," was given in 1781, at the Court Theater. Its failure caused him to appeal to the French Academy for ap-



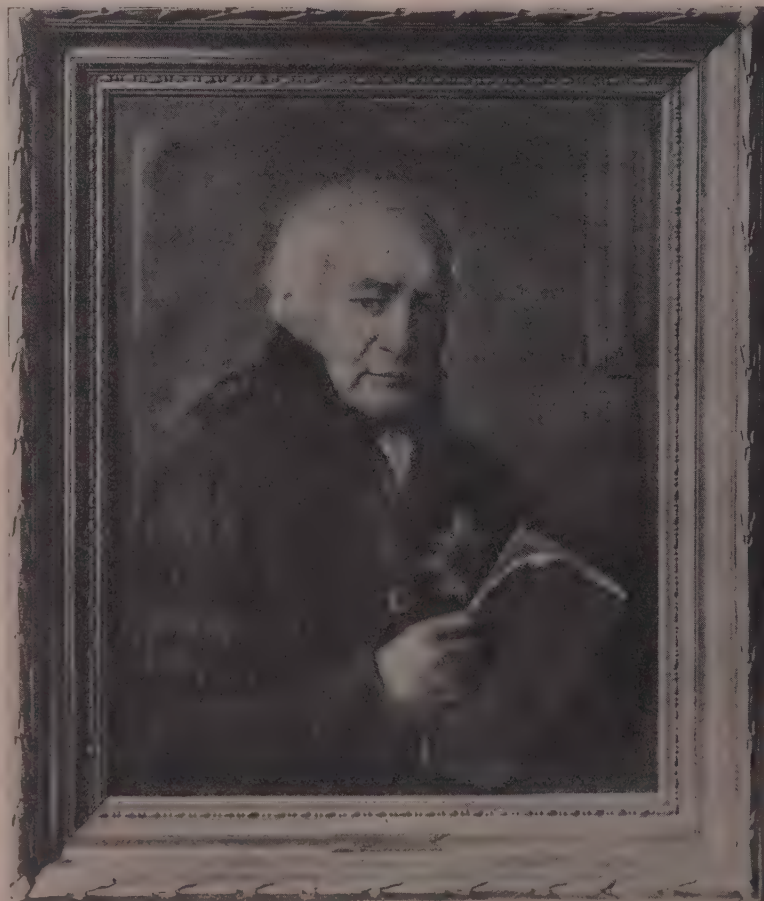
VOGLER WITH A MONOCHORD

proval of his system of harmony, and we find the itinerant priest later in Paris, awaiting recognition, given to him by the Royal Academy of Science, after a severe examination by d'Stembert. The next year Vogler moved on to London, but returned shortly to Paris, where he produced a comic opera, "La Kermesse," at the Théâtre de la Comédie Italienne, which failed so dismally that the performance could not be finished. Back in Munich the next year (1784), he produced "Castor and Pollux," which remained in favor for years; and the close of that year, along with the first months of 1785, were given to travel in Africa, Greece and the Far East. On November 22, 1785, we find him in Amsterdam giving a great organ recital to seven thousand people; then in 1786 he resigned his post at Munich and entered the service of the King of Sweden. In Stockholm he opened another music school in that year, after having presented his French opera, "Eglé." The next year he is discovered at St. Petersburg, playing for the Czar. This Russian sojourn was important in the development of Vogler's theory of organ building; for in it he met the inventor of the penetrating reed pipes, Prof. Kratzenstein, and the organ builder, Kirsnick, with whom he worked for many years. In 1790 he went to London, where he was received with great acclaim. It is stated that he in that year introduced organ pedals in England, although this is difficult to believe, when one looks at the organ works of Bach, produced in the early part of the century. Communication and transportation, however, were slow. He reconstructed the Pantheon organ and interested himself more and more with organ building and rebuilding. His visit to London netted him about six thousand dollars, no inconsiderable sum in those days. The next year he made a tour of German cities, which resembled a triumphal procession. Vogler had become one of the great musical figures of the hour. On one of his trips to Paris he gave a concert for the poor, at St. Sulpice, the church in which Charles Marie Widor played for so many years. The proceeds were fifteen thousand livres (about three thousand dollars).

In 1799 he retired from his work at the Swedish Court and received an annual pension of five hundred dollars, for life. He thereupon departed for Denmark, where he produced works for chorus and for the stage, and rebuilt the famous old organ at the royal castle of Frederiksborg near Copenhagen.

His activities took him next to Berlin, where he commanded attention by his proposals to help the church by making organs more cheaply, by his investigations in acoustics, and by his experiments in building concert halls and theaters according to acoustical principles (his "model

(Continued on Page 200)



ABBÉ VOGLER IN COURT ATTIRE

THURLOW LIEURANCE

Grade 4. Andante moderato M.M. ♩ = 72

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MARCH 1937

Andante con moto M.M. ♩ = 54

Grade 4.

TYROLIENNE

HUGO FELIX

Allegretto moderato e pesante M.M. ♩ = 126

JAPANESE DOLL DANCE

This is an excellent piece for developing wrist *staccato* in playing repeated chords. The melody throughout is in unison and carried by the left hand and the upper voice of the right hand. It should be given the "chop-chop" rendition which is our Western idea of Oriental music.

The tempo is steady and the rhythm should be well marked. The triplet figure in the second section should be given individual practice and attention, since it may present a new rhythmical treatment to some young pupils. Grade 2½.

HAZEL VOLKART

Allegretto M.M. ♩ = 88

The score for "Japanese Doll Dance" is written for piano and bass. It begins with a tempo marking of Allegretto M.M. ♩ = 88. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece is divided into three systems. The first system includes a *mp* dynamic and a *cresc.* marking. The second system includes a *mp a tempo* marking and a *cresc.* marking. The third system includes a *f* dynamic and a *cresc.* marking. The piece concludes with a *Fine* marking and a *D. C.* instruction. The score includes various musical notations such as accents, fingerings, and dynamics.

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PASTORAL

Played at the proper tempo, this piece, in the style of the "perpetual motion" popular with composers of Heller's era, might be called "Fairy Fingers". Learn the right hand part first so that it becomes one unbroken string of musical pearls. Grade 3.

Assai vivace M.M. ♩ = 76

STEPHEN HELLER, Op. 47, No. 8

The score for "Pastoral" is written for piano and bass. It begins with a tempo marking of Assai vivace M.M. ♩ = 76. The key signature has two sharps (F-sharp and C-sharp), and the time signature is 3/4. The piece is divided into four systems. The first system includes a *p* dynamic. The second system includes a *p* dynamic. The third system includes a *p* dynamic. The fourth system includes a *p* dynamic. The score includes various musical notations such as accents, fingerings, and dynamics.

Handwritten musical score for piano, consisting of seven systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and measures include:

- Measures 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90.
- Dynamic markings: *p*, *pp*, *mf*, *poco allarg.*, *a tempo*.
- Rehearsal marks: *Red.* * (appearing twice).
- Final marking: *D.S.*

Piano introduction in G major, 2/4 time. The piece features a lively melody in the right hand and a supporting bass line in the left hand. Fingerings are indicated throughout. The introduction concludes with a final chord and a fermata.

UNCLE ZEB WITH HIS FIDDLE

Grade 3.

Tuning up

Play slowly with no regard to time

Lively M.M. $\text{♩} = 112 - 126$
In the old country dance style

BERT R. ANTHONY, Op. 251, No. 3

First system of the main piece. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The system ends with a repeat sign and a double bar line.

Accomp. well detached

Second system of the main piece. It features a forte (f) dynamic and a mezzo-forte (mf) dynamic. The melody continues in the right hand, and the accompaniment is in the left hand. The system ends with a repeat sign and a double bar line.

Last time to Coda

Accompaniment staccato

Third system of the main piece. It features a piano (p) dynamic and a forte (f) dynamic. The melody continues in the right hand, and the accompaniment is in the left hand. The system ends with a repeat sign and a double bar line.

Fourth system of the main piece. It features a piano (p) dynamic and a forte (f) dynamic. The melody continues in the right hand, and the accompaniment is in the left hand. The system ends with a repeat sign and a double bar line.

Out of tune again

D. S.

Observe no time

In strict time

Coda section. It begins with a piano (p) dynamic and a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The section ends with a final chord and a fermata.

SONG OF THE BROOK

Allegretto M. M. ♩ = 72

H. D. HEWITT

*il canto ben marcato**mf**Last time to Coda*

First system of the musical score. The right hand features a continuous eighth-note pattern. The left hand has a few notes, including a measure marked 'f' and '30'. The system concludes with a 'dim.' (diminuendo) marking and a final measure with a fermata.

Second system of the musical score. The right hand continues with eighth-note patterns and includes a 'p' (piano) marking. The left hand has a measure marked '35'. The system ends with a 'rall.' (rallentando) marking and a measure marked '40'.

Third system of the musical score. The right hand continues with eighth-note patterns. The left hand has a measure marked '45'. The system ends with a 'rall.' (rallentando) marking and a measure marked '40'.

Fourth system of the musical score. The right hand continues with eighth-note patterns. The left hand has a measure marked '50'. The system ends with a measure marked '55'.

Fifth system of the musical score. The right hand continues with eighth-note patterns. The left hand has a measure marked '60'. The system ends with a 'rall.' (rallentando) marking and a measure marked '55'.

Sixth system of the musical score, labeled 'CODA' on the left. The right hand continues with eighth-note patterns. The left hand has a measure marked '65'. The system ends with a measure marked '5'.

Seventh system of the musical score. The right hand continues with eighth-note patterns. The left hand has a measure marked '70'. The system ends with a final measure.

MASTER WORKS
PRELUDE IN E MINOR

The sunny Mendelssohn, throughout his entire life, seemed to have a preference for the keys of E Major and E Minor. His first great composition, the overture to "A Midsummer Night's Dream," was written in E Major, and the number of times he used this key was extraordinary. The *Prelude in E Minor* affords wonderful opportunities for contrast in dynamics and phrasing. Strive to make the theme as played by two hands sound as though only one hand were being used.

Grade 5. Allegro molto M.M. $\text{♩} = 96$

FELIX MENDELSSOHN

f marcato
ritard.
p a tempo
sf
p
sf
p
cresc.
f marcato
10
15
20
25
pp leggiero

30 *f*

Musical score system 1, measures 30-34. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 3, 2, 3, 2, 4, 2, 4, 3, 5). Bass staff has a supporting line with slurs and fingerings (3, 2, 2, 4, 3, 5). Measure 30 has a forte (f) dynamic.

35 *pp*

Musical score system 2, measures 35-39. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 2, 1, 3, 2, 4, 3, 5, 4, 3, 2). Bass staff has a supporting line with slurs and fingerings (4, 2, 2, 1, 3, 2, 4, 3, 5, 4, 3, 2). Measure 35 has a pianissimo (pp) dynamic.

40 *f*

Musical score system 3, measures 40-44. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 2, 1, 3, 2, 4, 3, 5, 4, 3, 2). Bass staff has a supporting line with slurs and fingerings (4, 2, 2, 1, 3, 2, 4, 3, 5, 4, 3, 2). Measure 40 has a forte (f) dynamic.

45 *pp* poco ritard.

Musical score system 4, measures 45-49. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Bass staff has a supporting line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Measure 45 has a pianissimo (pp) dynamic and a poco ritardando (poco ritard.) marking.

a tempo *cresc.*

Musical score system 5, measures 50-54. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Bass staff has a supporting line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Measure 50 has an a tempo marking and a crescendo (cresc.) marking.

50 *f* *p*

Musical score system 6, measures 50-54. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Bass staff has a supporting line with slurs and fingerings (4, 2, 4, 2, 1, 3, 5, 3, 2). Measure 50 has a forte (f) dynamic and a piano (p) dynamic.

55 *p cresc.*

Musical score system 7, measures 55-59. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 1, 1, 2, 1, 2, 1, 3, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1, 1, 2, 1, 2, 1, 3, 2). Measure 55 has a piano (p) dynamic and a crescendo (cresc.) marking.

This page contains seven systems of musical notation for a piano etude. Each system consists of a piano (left) and treble (right) staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature is one sharp (F#).

System 1: Treble staff begins with a series of eighth notes, some with fingerings (1, 4, 2, 1, 4, 2, 5). Bass staff has a few notes with fingerings (1, 2). Dynamics include *sf* and *f*. Measure 60 is marked.

System 2: Treble staff continues with eighth notes. Bass staff has notes with fingerings (1, 2, 1, 1, 2). Measure 65 is marked.

System 3: Treble staff has eighth notes. Bass staff has notes with fingerings (1, 2, 3, 2, 5, 1, 4). Dynamics include *sf* and *p*. Measure 70 is marked.

System 4: Treble staff has eighth notes. Bass staff has notes with fingerings (1, 4, 2, 1, 4, 5). Dynamics include *cresc.*. Measure 75 is marked.

System 5: Treble staff has eighth notes. Bass staff has notes with fingerings (1, 3, 2, 4, 1, 3, 2, 5, 1). Measure 80 is marked. Dynamics include *dim.* and *p*.

System 6: Treble staff has eighth notes. Bass staff has notes with fingerings (1, 3, 2, 4, 1, 3, 2, 5, 1). Measure 85 is marked. Dynamics include *pp* and *leggiere*.

ACUSHLA, MY DARLING

Lyric and Music by
MARION PRENTICE

Plaintively

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Plaintively' at the beginning. The score consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part features a variety of textures, including arpeggiated chords and flowing sixteenth-note passages. Dynamic markings such as *mp*, *mf*, and *p* are used throughout. Tempo markings include *a tempo* and *rit.* (ritardando). The lyrics are: 'A - cush - la, the winds that blow o - ver the moor Are bit - ter and wild and cold, The clouds of grey mist and the mut - ter - ing rain Sweep o - ver the hill and the wold. Oh where are the flow - ers that came with the Spring? Oh where is the sun in the blue? And where are the birds that so gai - ly did sing? All gone, A - cush - la, with you. A - cush - la, the old home is lone - some and still That was once full of laugh - ter and song; No

*Acushla (from the Gaelic) means "one nearest to my heart."

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rit. *mf a tempo*

voice in its shad - ow but whis - per - ing rain And the sob of the sea all night long. — The

rit. *a tempo*

flow - ers are fad - ed that came with the Spring, And the sun - shines no more in the blue; — The

mf

broadly and with feeling

days once so hap - py for - ev - er are gone, A - cush - la, my dar - ling, with you! —

colla voce *dim. e rit.* *ppp*

Adapted from Psalm XIII
by Ethel Johnson McNaught

HOW LONG WILT THOU FORGET ME?

P. I. TSCHAIKOWSKY
Arr. by Rob Roy Peery

Andante non tanto
espressivo

sw. *p* Ch. or Gt. *ORGAN*

senza ped. *ped.* *p espressivo*

How long, how long, O Lord, Wilt thou for - get me? —

più f

O wilt thou hide thy face for - ev - er from me?

più f *p* Ch. or Gt.

p *cresc.*
How long shall I, O Lord, Take coun-sel in my soul?

mf *dim.* *pp* *mf*
How long shall foes op-press my troub- led spir- it? O Lord, con-

p *cresc.*
sid- er me, And hear my plead- ing, Lest I should know the sleep of death and

f *colla voce*
dark- ness. How long wilt thou for- get me? How long, O Lord?

pp *molto rit.* *a tempo*
O hear my pray'r, for I have ev- er trust- ed

p *rall.* *dim.*
In thy sal- va- tion, Lord, and in thy mer- cy.

p *rall.* *dim.* *pp*

FALLING SNOW

Written for the open strings and first finger only.

Moderato

ANTHONY SANT AMBROGIO

Violin

Piano

mf a tempo

mf a tempo

1 2 D. C.

D. C.

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GAVOTTE FROM SONATE FOR VIOLONCELLO No.6

Allegro moderato

JOHANN SEBASTIAN BACH

Violin

Piano

f

f

mf

mf

f

f

Musical score for the piano introduction of "Easter Recessional". It consists of four systems of staves. The first system has a treble staff with a melody and two bass staves with accompaniment. Dynamics include *p*, *cresc.*, and *f*. The second system continues the accompaniment. The third system features a treble staff with a melody and two bass staves, with dynamics *dolce*, *cresc.*, and *friten.*. The fourth system continues the accompaniment.

EASTER RECESSIONAL

CYRUS S. MALLARD

Prepare { Sw. Full
 Gt. Full, Cp. to Sw.
 Ped. 16', Cp. to Gt.
 Joyfully

Musical score for the Manuals and Pedal section. It consists of two systems. The first system has a treble staff for Manuals (Gt.) and a bass staff for Pedal. The second system continues the accompaniment. Dynamics include *f* and *ff*.

Musical score for the Manuals and Pedal section. It consists of two systems. The first system has a treble staff for Manuals (Gt.) and a bass staff for Pedal. The second system continues the accompaniment. Dynamics include *ff* and *Fine*.

Musical score for the Sw. section. It consists of two systems. The first system has a treble staff for Sw. and a bass staff. The second system continues the accompaniment. Dynamics include *p.* and *f*.

Musical score for the Manuals and Pedal section. It consists of two systems. The first system has a treble staff for Manuals (Gt.) and a bass staff for Pedal. The second system continues the accompaniment. Dynamics include *D. C.*.

ST. PATRICK'S DAY

A FANTASY ON IRISH AIRS

SECONDO

PRESTON WARE OREM

Allegretto M.M. ♩ = 96

St. Patrick's Day

mf *f* *rall.* *ff a tempo*

Piu Vivo
Garry Owen

p *mf* *p cresc.*

p *mf* *p cresc.*

Meno meno

mf *f*

Andante M.M. ♩ = 54
Last Rose of Summer

decresc. *poco rit.* *p*

mf *f*

ST. PATRICK'S DAY

A FANTASY ON IRISH AIRS

PRIMO

PRESTON WARE OREM

Allegretto M.M. $\text{♩} = 96$

The first system of the musical score for 'St. Patrick's Day' is written for piano in 6/8 time. It begins with a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'mf (Secondo)'. The first measure of the bass staff is marked 'mf cresc.'. The first system ends with a double bar line.

The second system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'mf'. The first measure of the bass staff is marked 'mf'. The second system ends with a double bar line.

The third system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'f'. The first measure of the bass staff is marked 'f'. The third system ends with a double bar line.

The fourth system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'p'. The first measure of the bass staff is marked 'p'. The fourth system ends with a double bar line.

The fifth system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'mf'. The first measure of the bass staff is marked 'mf'. The fifth system ends with a double bar line.

The sixth system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'f'. The first measure of the bass staff is marked 'f'. The sixth system ends with a double bar line.

The seventh system of the musical score for 'St. Patrick's Day' continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The tempo is marked 'Allegretto M.M. $\text{♩} = 96$ '. The first measure of the treble staff is marked 'mf'. The first measure of the bass staff is marked 'mf'. The seventh system ends with a double bar line.

SECONDO

ff poco rit. colla parte p cresc. a tempo f allarg. molto rit.

Tempo Giusto M.M. = 63

All Three Airs

cantando mf

p

poco rit. ff Largo

WARRIOR'S SONG

from "AIDA"

G. VERDI

SECONDO

Allegro maestoso M.M. = 108

mf marcato assai

ff mf

f

ff

PRIMO

ff poco rit. a piacere p cresc. a tempo fallarg. molto rit. mf

Tempo Giusto M.M. ♩ = 63
All Three Airs

cantando

f p

p mf

poco rit. ff Largo

WARRIOR'S SONG

from "AIDA"

G. VERDI

Allegro maestoso M.M. ♩ = 108

PRIMO

mf marcato assai

ff mf

f

ff

PROGRESSIVE MUSIC FOR ORCHESTRA

GAVOTTE

GEORGE FREDERIC HANDEL
(Germany, 1685-1759)

Allegretto con spirito M.M. ♩ = 132

1st Violin

Piano

f *mf* *f* *rit.* *f*

f *mf* *f* *rit.* *f*

①

Fine

② INTERMEZZO

mf *pp* *pp* *mp* *pp*

mp *pp* *pp* *mp* *pp*

③

④

⑤

mp *pp* *pp* *mp* *pp*

mp *pp* *pp* *mp* *pp*

D. C.

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

f *mf* *f* *rit.* *f*

①

Fine

② INTERMEZZO

mf *pp* *pp* *mp* *pp*

③

④

⑤

mp *pp* *pp* *mp* *pp*

mp *pp* *pp* *mp* *pp*

D. C.

1st B \flat CLARINET

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

First staff: *f* *mf* *f* *rit.* *f* *Fine*

Second staff: ② INTERMEZZO *p* ③ *pp*

Third staff: ④ *mp* ⑤ *pp* *D. C.*

1st B \flat TRUMPET

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

First staff: *f* *p* *f* *rit.* *f* *Fine*

Second staff: ② INTERMEZZO *p* *pp*

Third staff: ④ *mp* ⑤ *pp* *D. C.*

B \flat TENOR SAXOPHONE

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

First staff: *f* *mf* *f* *rit.* *f* *Fine*

Second staff: ② INTERMEZZO *mf* *pp*

Third staff: ④ *mp* ⑤ *pp* *D. C.*

CELLO or TROMBONE

GAVOTTE

GEORGE FREDERIC HANDEL

Allegretto con spirito

First staff: *f* *mf* *f* *rit.* *f* *Fine*

Second staff: ② INTERMEZZO *mf* *pp*

Third staff: ④ *mp* ⑤ *pp* *D. C.*

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TULIPS AND WINDMILLS

Grade 2.

Tempo di Valse M.M. $\text{♩} = 72$

DORIS GRACE HUMES

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AT THE BARN DANCE

Grade 2½. Allegro M.M. $\text{♩} = 96$

ALEXANDER BENNETT

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THE ETUDE

QUEEN OF THE BALLROOM

Grade 2.

WALTZ

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 54$

Cantabile

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SPRIGHTLY AND GAY

Grade 2½.

CLARENCE KOHLMANN

Tempo di Gavotte M.M. $\text{♩} = 76$

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MARCH 1937

187

Grade 1½.

IT'S SPRING AGAIN!

RALPH HOTALING

Allegretto M.M. ♩ = 84

ritard.

When the sky is blue a-bove And bees be-gin to hum, When the birds all sing of love And the flow-ers come, Oh,

then I know it's spring a-gain that's in the air, Mak - ing chil-dren glad ev - 'ry - where.

a tempo

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Grade 2.

HAPPY IS THE MILLER-BOY

MARVIN SPENCER

Moderato M.M. ♩ = 138

Hap - py is the mil - ler - boy, Hear him sing - ing! At his work or at his play, He's hap - py all the day;

Set - ting all the ech - oes wild - ly ring - ing, Laugh - ing, danc - ing, mil - ler - boy! Why so hap - py,

mil - ler - boy, Al - ways sing - ing, Do you nev - er tire? "To be hap - py Is my one de - sire!

Then, I've work I like to do, But I'm hap - pi - est when I'm sing - ing!" Hap - py is the mil - ler - boy,

Hear him sing - ing! Ech - oes ring - ing! Hap - py is the mil - ler - boy, at work or play.

pochetto rit.

a tempo

cresc.

f

slentando

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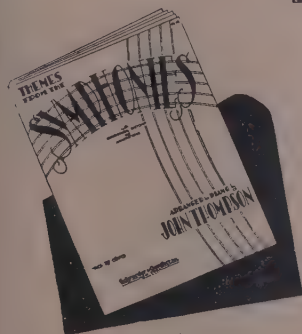
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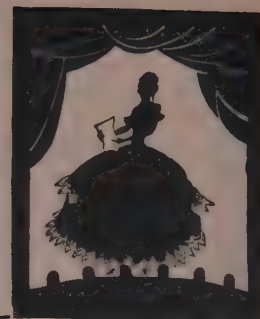
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THE SINGER'S ETUDE

Edited for March by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.



The True Relation of Consonants to Singing

By Homer Henley

THE SINGING VALUE of consonants, in prolonging and uniting the vocalized words of the legato line of song, has been a neglected feature of the singer's art, perhaps for the reason that it has not been more universally understood.

The proper formation of the consonants themselves reveals, by their very nature, a complex pattern of sound variation, which, reduced to order and control, may yield hitherto undeveloped resources of tonal riches. These riches consist, in the main, in the ability of the consonants to bind together, in a close similitude of continuity, the undulating line of song. For, though song has been compared to a chain of pearls on a string, this simile is, in a degree, fallacious; for it refers to the vowels alone, and takes no count of the consonants which frame the vowels into vocalized speech, making them, literally, articulate. No, consonants could be more truly likened to an airy cement which fills in the interstices between the close crowding vowels with a jointure of continuity of sound.

But, it may be objected, consonants have always had the reputation of interrupting the flow of song. And this is perfectly true of some of them; but it is true of the majority of them in lesser degree than might be supposed. On the contrary, many of them add concrete "mileage" to song, in definite and fixed contributions. L, M, N, R (rolled), V, and Z are valuable and indisputable examples.

Consonants in Classes

EXAMINED SYSTEMATICALLY, we learn first the names of the consonants which are capable of being vocalized at greater or lesser length. The briefest is B, as in "boy." The most extended are L(et), M(e), N(ot), R(age)—the latter must be the long-rolled R. Lesser, but still definite extensions are found in V(ery), W(ise), Y(our), and Z(eal). The buzzes are also tone extensions: the already mentioned V, and Z; and TH and S, as in THis treaSure.

Consonants, which are not capable of being vocalized, are C, D, F, G, H, J, K, P, Q, S (excepting "S" in the buzz form), T, and X. The double consonants are CH (Charles), SH, (shut), and TH (think)—the latter when not used in the buzz form. It will be learned a little later, however, that these toneless consonants play a part of their own in song extension.

The tongue consonants are D, C, K, L, N, R, T, and TH; which is to say that these cannot be sounded without the aid of the tongue.

So Enunciation Grows

IT WILL BE FOUND advantageous (necessary, indeed, if one is to derive the full benefit from them) to practice daily the nonvocal consonants, with the addition of the vowel sounds, on convenient notes or successions of notes, such as: Cah, Dah, Fah, Gah, Hah, Jah, Kah, Pah, Quah,

Sah, Tah, Zah (as in Xantippe), Zhah (as in example), and the "K" sound of X (as in wax). The following vowel sounds may be employed at will, as Deh, Do, Duh, and so on. The consonantal sounds should be exaggerated, not only to have them expressed with firmness and complete clarity, but also to differentiate between the mouth sounds and the body sounds, as: Bah (body sound), and Pah (mouth sound); Dah (body sound), and Tah (mouth sound); Vah (body sound), and Fah (mouth sound); Gah (body sound), and Kah (mouth sound); Zah (body sound), and Sah (mouth sound); Wah (body sound), and Whah (mouth sound). The last differentiations are most important to fix in the mind, and in practice, for we all too frequently hear from singers, who should know better, such absurd vocal solecisms as, "Efferypotty toes it," for "Everybody does it"; or "Were will Violet co?" for "Where will Violet go?"

It will be hardly necessary to explain that a mouth sound begins and ends in the mouth only; whilst a "body sound" re-

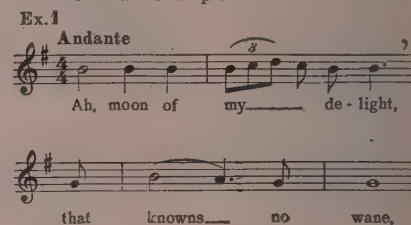
sounds simultaneously in both the mouth and in the chest, giving the latter a depth of vibration which does not occur in the former. (When a singer comes to realize that mere mouth sounds, like P, T, H, and S, for example, must "carry," fully as well as vowels, to the back row of an auditorium—if his words are to be understood by all his audience—he will begin to have a sense of the necessity of exaggeration in his practice of these and all other consonants. For, first, they must be fixed and crystallized into the automatic habit of certain effectiveness, and then, later, they may be sufficiently modified to conform with the demands of art.)

The postulate advanced by that master teacher, William Shakespeare, that any consonant which forms the initial letter of a syllable or word, will, if it be equally loud or intensely produced as the vowel following it, properly place the tone, immediately emphasizes the importance of all aspects of the consonant in song.

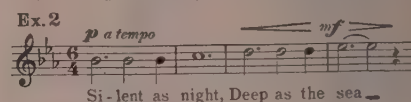
It would be difficult to overestimate the enormous practical value of the singable

consonants and buzzes in prolonging and extending actual song in the vocalized utterance of words. Such consonants as L, M, N, R, V, and Z may be sung almost as loudly and effectively as any vowel sound. For a ready and concrete proof of this, listen to any one of the great singing artists, either in person or on the phonograph records, and learn how fully they prolong and extend every one of these essentially musical sounds. These masters of the art of word singing prolong the singable consonants anywhere from one-quarter to one-half the time value of the written note (unless, indeed, the note be a very long one).

Here is an example:



Here the M's, N's, L's, as well as the TH (buzz) in "that"; the Z in "knows"; and the OO which vocally precedes the W in "wane"; each and all are sung, quite as much as the vowels which accompany them. And another:



The consecutive L, N, Z, N, Z, and TH are here also prolonged into song "mileage," as in the preceding example. And so should they be turned into usable song, in every instance where they occur—and they occur constantly. Try these examples yourself. Practice them again and again, and see how quickly you will perceive their practical value. But be sure to prolong them long enough to be certain that they are functioning as song, and not as mere more or less spoken sounds. Their exaggeration will appear to you, at first, as being overdone, or perhaps as absurd, but listen once more to your phonograph records of great singers, and compare what you are doing with what they have done, and you will begin to realize, perhaps, that you are not either overdoing it or being absurd. You will find that you have, in fact, added to your resources one of the most important factors in legato singing.

There is another element in the enunciation of sung words which can be either actually absurd, or which can make for welding the jointure between words into an added bit of legato song; and that is the indeterminate sound which completes the ending of either vowel or consonant closing a word or syllable. Perhaps the nearest written approach to it is the sound of Uh, as in "up." We hear it absurdly overdone in those precious singers who



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Betty Jaynes, the fifteen year old school girl, who amazed Chicago opera goers at her debut as Mimi in "La Bohème," as lately given by the Chicago City Opera Company. Her more recent broadcasts have revealed a singer of excellent training, with a voice of great maturity and expressiveness

succeed in attaining, not culture, but "culturine." They sing: "Pale-uh hands-uh I-uh loved-uh, beside-uh the-uh Shalimar-uh, Where-uh are-uh you-uh now-uh? Where-uh are-uh you-uh now-uh?" This, of course, is pathetic.

But behind this absurdity of exaggerating what should not be exaggerated, there exists a valuable truth. Let us examine it. If you will slowly and completely pronounce these words, "Caro mio Ben," you will find that, to complete them entirely, it is necessary to sound the Uh which the bad singer, quoted above, so sadly and disastrously exaggerates. But none the less it does exist and, if treated with careful and artistic discretion, can be employed as a valuable asset instead of an absurd liability. It may be, in point of fact, utilized as the airy cement which binds words together in singing, and is the final detail in the art of *legato* song. The opening words of the English translation of *Elizabeth's Prayer*, from "Tannhäuser," forms an excellent illustration.

Ex. 3 Lento *ff*

Oh bless-ed Vir-gin,

The Act of Good Breathing

By Clara Kathleen Rogers

IN HER BOOK, the "Philosophy of Singing," Clara Kathleen Rogers, internationally known operatic soprano of times now gone, under the name of *Clara Doria*, says of good breathing, the foundation of all good singing, and which simply means the learning of how nature intended the breathing apparatus to work:

"What is required in breathing is expansion without unnecessary tension. The lungs must fill themselves in proportion as the breath is exhausted, under the regulation of their own law—that of action and reaction—and not by any conscious regulation of the diaphragm on the part of the singer, as this leads inevitably to a mechanical and unspontaneous production of tone.

"Singers will understand me better if I say that there must be no holding, no tightness anywhere; but the frame of the body must remain plastic or passive to the natural act of inhaling and exhaling, as in this way only can perfect freedom of vocal expression be obtained."

And, Too, An Oracle

DISCUSSING this very passage, in his authoritative book, "The Art of the

In this phrase, the double "ss" in the word *blessed*, is the only necessary consonantal interruption to the vocalized line of the words; and this is made true by the discreet, selective, and artistic judgment exercised by the singer in the amount and length of the tone she may use in joining the words and syllables with the inescapable Uh, which exists at the end of every word and syllable in this example, in our entire language, or in any language. But it demands the greatest possible restraint and skill in its usage, in order that it may remain within the boundaries of a delicate art and so evade the always imminent dangers of the ridiculous. Such necessary restraint and skill come only by way of long and sustained practice, and by the experienced criticism of a competent teacher. But the goal is well worth the labor.

The study of the consonants, in singing, is quite as important as the study of the vowels, if both *legato* and beauty of vocal line are to be encompassed. The vowels, in the main, are the voice of song; but the consonants are its mind and its message.

Clearly enunciated consonants add immeasurably to the intelligibility of the words, and so to the pleasure of the listener.

Singer," W. J. Henderson, that very able critic and authority on matters pertaining to the voice, adds:

"This is sound talk and should be carefully tucked away in the memory closet of every student of singing. Lilli Lehmann, in her treatise on her own way of singing, advocates a wholly different method; but her book discloses the secret that this method was devised to meet certain physical disqualifications with which Lilli Lehmann had to contend in girlhood. In other words, she acquired her manner of breathing when she was making earnest efforts to overcome a natural shortness of breath. She therefore fell into the habit of wilfully operating her breathing muscles, instead of permitting them to operate in response to the demands of tone.

"She tells us that she breathed that way for twenty-five years, and then learned from a horn player, with a remarkable long wind, that, although he set up his diaphragm very firmly in inspiration, he relaxed it when he began to play. Madame Lehmann tried that way in singing and says she obtained the 'best results.' So, in the end, the principle of no holding, no rightness anywhere, came home to her."

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THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.

The Choir Boy Problem

By Leroy V. Brant

AFTER ALL, the fact that the choir boy receives more than he gives is a generally recognized fact. The influence of the church on the boy, the influence of the beautiful music of the church upon his aesthetic or spiritual nature, is an influence the extent of which is beyond calculation. On the other hand, the contribution of the boy to the church is a real one, but is one which could be much more readily made by adults. This being the case, the point of the whole matter is that we wish to maintain a high level of interest on the part of the boy, in order that we may incalculably influence his young and plastic mind, influence it toward good citizenship, toward higher living. The arousing and the maintaining of that interest is our present theme. The experiment to be described has proved successful, so that it would seem fundamentally a correct one.

In a word, we organized a lodge for the choir boys. Not, do you say, a particularly original idea? No indeed! The idea is not original in itself; but the application may be so.

The Prime Problem

WE WERE CONFRONTED by a twofold problem, so far as choir boys are concerned. We have a mixed adult choir with a few choir boys thrown in for good measure, or good looks, or what will you. We were able to have the boys only once a week, and for less than an hour, for rehearsal. The boys were not musicians, for the most part having only the meager training in music afforded in our public schools. There is no endowed school in connection with our church. Therefore, the best we could hope would be to have the boys to sing some simple anthem number, mostly in unison or two parts. Not, you will agree, a bright outlook.

We concluded that the only hope of really getting much over to the boys would be to get them to study at home. But how? Promises would be made, let us assume in the best of faith, and forgotten when a band went by the window or a baseball game started in the neighborhood. And, as these same boys would say, "we got nowhere very fast!"

Thus it was that we organized a lodge, with full secret ritual, secret pass words, signs, and all those mysteries which so delight the hearts of all boys. It was a lodge with some fifteen degrees. And, mark you well this point, *the degrees were to be obtained only by a boy who could pass a written test showing his knowledge of how to follow the service, and with the added requirement that for each degree conferred he must sing from memory the first verses of a certain six hymns.* The fact that the boys are compelled to sing these certain hymns in order to secure the degrees has meant success to the entire venture. The boys were extremely eager to secure the degrees, therefore they practiced the hymns at home.

A Working Scheme

THE CHORISTERS were given breathing and tone exercises at the regular rehearsals, of course. They were

taught marching, the following of the prayer book, the procedure for the different ecclesiastical seasons. But after all, the lodge and its degrees were the things which for them possessed the greatest glamour.

A thoughtful perusal of the foregoing paragraphs will convince the reader that the idea concerning the lodge is a psychologically sound one. We shall now outline the constitution and by-laws of the lodge, and describe the general procedure during its sessions.

THE CONSTITUTION

Article 1, name; Article 2, purpose to serve the church; article 3, officers; Commander, Vice-Commander, Secretary, Treasurer, Sergeant-at-arms, with terms of three months; article 4, membership conditions, including power to veto by choirmaster, and providing for a probationary period, also for election by ballot by boys; article 5, providing for degrees as follows: Knight of Advent, Knight of Nativity, Knight of Epiphany, Knight of Lent, Knight of Holy Week, Knight of Easter, Knight of Ascension and Whitsuntide, Knights of Trinity, Knight of the Morning (hymns of the morning), Knight of Evening (hymns of evening), Knight of the Holy Days (hymns of the holy days), Knight of Sacraments and Rites (hymns for the Eucharist, and so on), Knight of Battle Array (processional hymns), Knight of Patriotism (national hymns), Knights of Missions and Brotherhood, Knights of the Church (hymns for church militant, and others). In addition to this article 5 provides for one honorary degree, which can be obtained only by a boy who possesses all the other degrees, and who by his faithfulness and skill, and by three years mem-

bership, shall be deemed by the choirmaster to merit unusual preferment. We have not as yet had occasion to confer this degree.

Article 6 provides that the boy who has attained the degree of Knight of Holy Week shall be permitted to wear certain insignia; attaining the degree of Knight of Trinity certain further insignia, and Knight of Battle Array still additional emblems. Article 7 sets forth the ritual and other secret work of the lodge, including an oath of obedience.

An Inspiring Ritual

WE WORKED OUT a rather beautiful and impressive ritual for the boys' degree work, and for their regular lodge sessions. When the commander calls the meeting to order the chaplain immediately offers a certain prayer for choir boys in general and his lodge in particular, the boys stand and renew their pledge of fealty, and sing their choir hymn. Then comes the regular order of business, according to "Robert's Rules of Order." The choirmaster endeavors to let the boys run their meeting in their own way, but also holds them with an iron hand so far as time is concerned: in other words, the boys would spend all their time talking if they were not restricted. If a boy has earned a degree it is conferred; if there are no designates for degrees the business meeting closes, and the doors are thrown open to any applicants for membership in the choir and lodge.

It should be here noted that all the business work of the lodge is secret and is transacted behind tiled doors. A boy must have memorized three hymns, have been received by the rector into the choir through a ceremony in the chancel, and have been balloted upon by the lodge

before he may become a member and be entitled to sit in the lodge. In the meantime, however, he is attending the musical portions of the sessions; hence he is required to wait outside while any degree work or business is being transacted. His curiosity is thereby greatly enhanced.

A School of Ideals

AFTER THE BUSINESS session we go to our music. We hear any boy who has memorized a hymn, or several hymns if he knows them. The boy must know the words, the tune, and must breathe correctly. We are not too hard on candidates, neither do we permit them to do their work in a sloppy manner. They must earn that which they receive.

We have a monitor, a member of the adult choir, who attends the boys' lodge and who takes any boy desiring help with any hymn to a piano in another room and works with him as much as is necessary. We have found this to be extremely helpful to all concerned.

The boys are boundless in their enthusiasms for this plan of the choir lodge. They want to do a thousand things, most of them, of course, impractical. But at the moment of this writing, out of their five cents monthly dues, and money which they have earned themselves and contributed, the treasury boasts the sum of some seven dollars which is to go for the purchase of chickens for the thanksgiving baskets of the poor of the parish in November. Just now the boys are publishing a choir newspaper, *The Choir Boys' Herald*, in which are set forth the doings of the choir boys, the adult choir, the church, and other ecclesiastical matters. This paper is a four-page issue, one page being devoted to comics, one to news, one to a sermonette by the rector, and one to editorials by the editors and by any other choirboys who desire to say something. Of course, one cannot forecast how long such a thing will last, and it is after all not entirely important how long any given secondary issue lasts. The essential thing is that all such activities show the interested state of mind of the youngsters. Concerning this same choir paper, let me say that its publication was entirely the idea of the boys. The choirmaster's only contribution to the project was the loaning of a typewriter on which the boys could make the original copy for the hectograph.

The choir here described belongs to a Protestant Episcopal Church. It could, however, be most readily adapted to the conditions in any church, or the liturgy of any communion. It could be arranged to fit the needs of a Junior choir of mixed voices. In any case, our experiment has justified itself, and the acuteness of the boys' interest in their regular choir duties has been noticeably enhanced.

* * *

"All nations that can listen to the mandates of nature have prized music as their highest vehicle for worship, for prophecy, and whatsoever in them was divine."—CARLYLE.



A CHOIR BOYS' LODGE

Officers of Trinity Choir Boys' Lodge, of Trinity Episcopal Church, San Jose, California. Left to right, top row: Lorin Swift, vice-commander; Donald Butcher, commander; Robert Haney, treasurer; Donald Kalfus, chaplain; Judson Mangin, sergeant

The Choir Director's Challenge

By Guy McCoy

THE CHOIR DIRECTOR who would keep himself and his choir abreast of the times must recognize that it is no longer possible to present just any kind of music in the church service and "get by." Church congregations are becoming educated musically through the radio, just as are the general public and the young people in our public schools.

Those who sponsor important radio hours recognize the value of high class choral singing, and they allot a good part of their programs to the choral ensemble. In most cases these are excellently trained groups who not only sing well but also seem to vie with one another in developing unusual and unique effects. Whether these effects always are legitimate is beside the point in this discussion.

The fact remains that those who comprise the church-going public are nightly hearing choral music of a very high order right in their own homes; and it is only natural that when they go to church, they are better able than ever before, to recognize what is good choral singing and what is not. Unfortunately, it is a fact that much choir singing has been quite mediocre.

Another factor, due no doubt to economic conditions, has contributed to the difficult situation in which many choir directors find themselves. Hundreds of churches throughout the land, because of financial conditions, have had to dispense with their professional quartets and have organized volunteer choirs, thus bringing into existence many new choral groups which have required training in the very rudiments of choral singing. These conditions are a challenge to the choir director; and he is indeed a wise individual who takes the necessary steps to cope with this new situation.

A Self Appraisalment

IN THE FIRST PLACE, let him begin with a check of his own ability and knowledge and a review of his record to date. Is he capable of producing the work required? Is he a good organizer? Has he the ability to meet this new competition which has so suddenly appeared? Does he understand voice production? Is he able to inspire others so as to produce a beautiful and appropriate interpretation of the musical part of the church service? In short, is he an all around, efficient choral

conductor? These are vital questions and should be considered very carefully.

There are, of course, a number of steps the really ambitious choir director may take to meet this situation. These depend to a great extent on his present ability or lack of it. If he is among that number of so-called choirmasters who have been just merely getting by, he should place himself at once under the training of an experienced voice teacher, preferably one who has had also choral experience. If he has some knowledge and merely needs modernizing in his methods and ideas, perhaps a course in conducting with a recognized choral leader would be sufficient. The choice of such a coach should be given careful thought, so that the knowledge gained will be along modern, progressive lines.

He also should hear and see (in the flesh) as many choral concerts as possible. There are a number of very excellent choruses that make regular annual tours, and a study of their work would prove very helpful. If possible, he should secure a copy of the program in advance and try to make a study of the choruses to be sung. He should note carefully the interpretations and try to ascertain how certain effects are obtained. One can learn much by observation.

If he is so situated that he must rely solely on self-help, he can find many books that will aid him in his study. Such books, for example, as "Choral Technic and Interpretation," by Sir Henry Coward, the great English authority on choral music, or "Choir and Chorus Conducting," by F. W. Wodell, contain a vast amount of information for one who will apply himself earnestly and intelligently.

After rejuvenating himself through intense study and self-discipline he should try to instill new desire and inspiration in the choir, to give more devoted and consecrated service. Perhaps a restudy of some of the hymns will help, especially with a newly organized volunteer choir. He should pay more attention to the congregational hymn singing, and should let the choir lead in this part of the service with a fuller realization of the meaning and purpose of some of our great hymns and hymn tunes.

The opportunity is at hand for greater service on the part of church musicians. They should do all that will make themselves more worthy of their calling.

A Unification Weakness

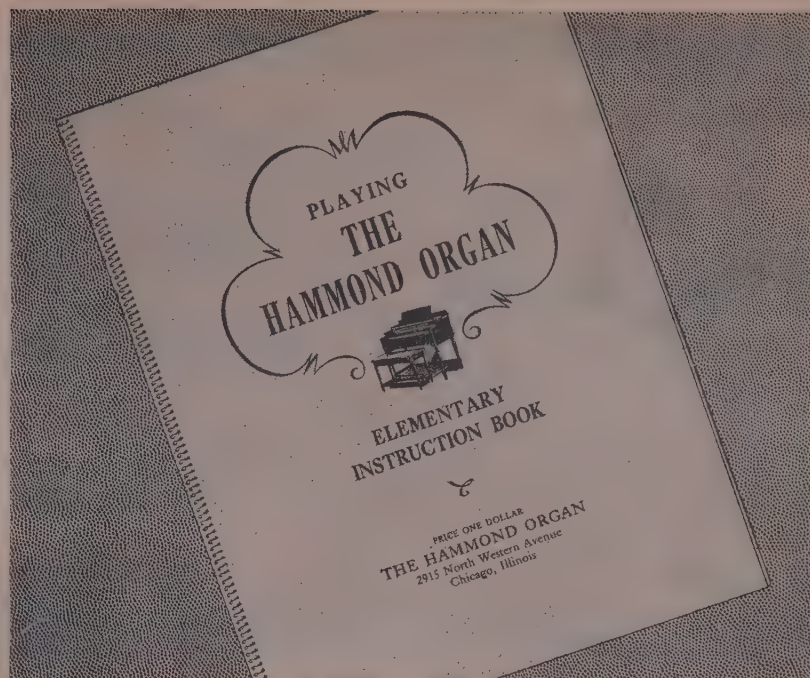
SHORTLY BEFORE his death, the late Edwin H. Lemare, always a champion of all that was noble and pure in the organist's art, wrote fervently in *The Diapason*, on the "Evils of Unification;" we quote these paragraphs.

"Let us now consider the great or main organ. This ought to be entirely independent of the pedal or other organs, for the reason that its diapasons, or chief stops, are—or ought to be—likewise unenclosed. To box them up—however loudly or blatantly they may be voiced—destroys their true quality and volume.

"It is a mistake, for the sake of making the great organ diapasons 'expressive,' to place them in a swell box and to attempt to overcome this deadening effect by 'forcing' the pipes, either on too heavy a wind

pressure or by 'cutting them up' beyond the proper limits of their scale.

"Having established the great organ foundation, or diapason tone, we must similarly support the swell organ; not alone in 8-foot diapasons, but also those of smaller scale in a 4-foot range (usually designated as principals or octaves), plus some good diapason mixtures, again of smaller scale—not unified lieblich ones derived from stopped pipes, as is frequently done as a makeshift nowadays. We can then build up the remainder of the organ with softer stops of a more or less orchestral type, such as flutes, strings, woodwind, reeds, vox humanas, undulating wood and metal stops—not, of course, forgetting the ever popular cathedral chimes, harp, celesta, and similar ornamental stops."



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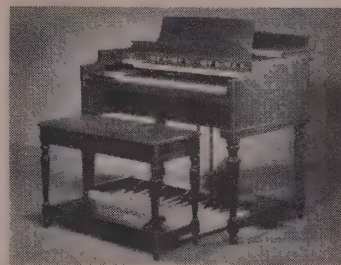
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"Church music, as the handmaid to religion, having served her great mistress for centuries, should be treated with respect, and not be forced to perform duties unbecoming to her dignity and quality. Otherwise, she is in danger of losing her inspiring influence."—Walter Henry Hall.

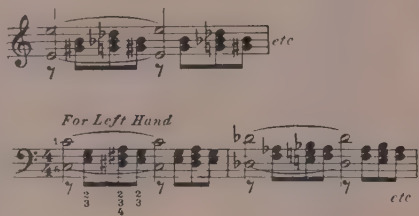
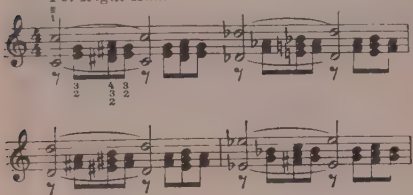
An All-Purpose Exercise for the Busy Teacher

By Stella Whitson-Holmes

THERE are many busy teachers who long daily to find a finger exercise sufficiently all-inclusive of a pianist's needs to serve as a ready means for the brushing up of chord playing, legato and staccato playing, scale playing, five finger freedom, octave playing, stretch work—oh, such a host of things—in order to be competent to meet the masters of piano literature.

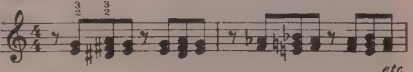
Here is a study which combines the benefits of simple octave playing, chord playing, five-finger practice (for every finger on the hand is used), chord building practice, forearm muscle strengthening, practice in improving the stretch between fingers, and other needs of the pianist.

Ex. 1 For Right Hand



Should the completed study as given prove too tiring, the player may practice first with the three middle fingers of each hand, before combining with the sustained octave.

Ex. 2



For the left hand, practice these notes an octave lower; then play with the two hands together; and finally add the sustained octave.

Some "Be's" for Your Studio Hive

By Elizabeth Simpson

Be Entertaining a part of the time at each lesson. Much of a pupil's work is difficult, and he must learn many things that, perhaps, do not appeal to him. Give him something bright to remember after the lesson is over. Pupils will forgive if we bore them but a part of the time; but if they are bored all the time we will pay the penalty.

Be Clear. A stream is not necessarily sluggish because it is muddy. A pupil may not be stupid because he cannot understand your explanations.

Be Concentrated. Keep your professional life and your private life in separate compartments. Your task is to surround your pupils with an atmosphere of music only, from the moment they enter the studio. The fact that you slept badly last night, or that you are going on a week end trip tomorrow is of vital interest to you; but it does not help your pupil to become a better musician. Keep outside interests out-

side the lesson hour. You expect your pupil to concentrate; so put extraneous details out of your own mind while with him.

Be Honest. You expect sincerity of effort, conscientious work, and industry from the pupil. The way to inspire such effort is to put these qualities into your own teaching. A piece is not ready to teach until you are familiar with it. What are its main points of difficulty? Is the fingering right, or must it be changed? What is the structure? What is the harmony? Can you play it well enough to give the pupil some idea of its beauty? Do you know something about the composer? Can you give an imaginative interpretation of its musical meaning?

The hour that the pupil spends with you is only half of the time that you owe him. The pupil's lesson is prepared after he sees the teacher, the teacher's lesson should be prepared before the pupil comes.

An "Etude Duets" Recital

ONE of our young friends, Herbert Fultz, of Florida, has sent us the accompanying program given by himself and Virginia Anthony.

DUETS

<i>Twilight Song</i> (ETUDE, January, 1935)	Shackley
<i>Prelude</i> (ETUDE, March, 1930)	Vodorinski
<i>Neapolitan Dance Song</i> (ETUDE, January, 1932)	Tschaikowsky
<i>Quips and Quirks</i> (ETUDE, May, 1930)	Bixby
<i>Moon Rocket</i> (ETUDE, February, 1930)	Rolfe

SOLOS

<i>To A Wild Rose</i>	MacDowell
By Herbert Fultz	
<i>The Flower Song</i>	Lange
By Virginia Anthony	

DUETS

<i>Old Castle</i> (ETUDE, October, 1931)	Arnold
<i>Love's Dream</i> (ETUDE, August, 1931)	Liszt
<i>Kansas Wildcats</i> (ETUDE, June, 1932)	Sousa

In his letter, Herbert writes:

"We used Etudes for all the duets except the first one; though we feel that we can give credit to The Etude for all the duets, because our first number was published in the January issue just four months after our program. It was our first attempt at a program of this nature; and this was given in Miss Anthony's home with about thirty friends present."

Now was not that a happy enterprise for these two young musicians? May we not hear from others of our young readers who have worked out such novel ideas?

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various makes of instruments.

Q. I am thirteen years of age. I enclose specifications of an organ designed entirely by myself. Will appreciate your corrections and criticism. What would be the approximate cost to build the instrument?—T. B.

A. We are not in favor of deriving the Open Diapason 16' and the Principal (Octave) 4' from the Great Open Diapason 8'. The Trumpet 8' might be extended to include a Clarion 4'. Your Flute rank is not consistent, as you have included Bourdon, Stopped Diapason, Melodia, Concert Flute and Flute Harmonic—all from one set of pipes. Some of these stops are of imitative flute character and some are imitative of the orchestral flute. We suggest that the Great Organ include a 2' stop, and that it and the 2 1/2' stop be extensions from the Sallcional. We also suggest that the Swell Organ include a 2 1/2' stop and that it and the Piccolo be extensions of the flute set. The Swell organ Diapason should be smaller than the one included in the Great Organ. We suggest a Violin Diapason, which may also be used to produce the Great Organ Octave 4'. A Tibia cannot be produced from a Dulciana set of pipes. The cost for building the instrument will depend on the builder selected.

Q. Where is the oldest electric organ in America? How old is it? We refer to an organ that has had no repairs except cleaning and so forth.—E. W.

A. We do not know whether an instrument such as you describe exists—that is—one that has had no repairs. From "The Organ and its Masters" (Lahee) we quote: "In America, the first electric-action organ is said to have been one built by Roosevelt for the Centennial Exhibition in Philadelphia in 1876. This organ was afterward removed to the Mechanics Building in Boston, but little or nothing was done with the electric action in this country from that time until about 1890, when Hope-Jones, the English organ builder, erected an instrument in Taunton, Massachusetts, after which American builders took up the idea in earnest."

Q. I am sending you herewith a diagram of a musical passage. What is the meaning of the sign (') between "Alleluia" and "Jesus"?—

A. The sign is probably meant to indicate the taking of a breath at the point where it is inserted. We feel that a breath at the point indicated is rather awkward.

Q. I am in charge of a group of vocalists, but am not a vocalist myself. Short of going to a good voice teacher, what would you suggest for my improvement? Is there any reading that I might do to help? Is Stainer's "Choral Society Vocalization" outmoded? I would like to improve the tone and flexibility of the choir, but do not want to frighten them away with too much technical diet. I am particularly anxious to make the piano tone more distinct and the forte tone less harsh.—Diapason.

A. We suggest your reading of the following works: "Choral Technique and Interpretation" by Coward, "The Art of a Cappella Singing" by Smallman and Wilcox, "Choral Music and Its Practice" by Cain.

We are not familiar with the Stainer work you mention. Our suggestion as to piano tone is to impress upon the singers the necessity for a colorful tone with as much intensity as used for louder tones, that is, to avoid a "lazy" soft tone. To make the forte tone less harsh, have the singers strive for a beautiful tone, which might be illustrated with a phonograph record portraying that quality.

Q. Will you suggest registrations for the Allegro Maestoso (third movement) and Fugue (fourth movement) from "Sonata No. 2" for the organ, by Mendelssohn?—G. E. D.

A. We suggest the following registrations: Allegro Maestoso—Full Swell coupled to Full Great (Reeds *ad lib.*) and Pedal to balance. On the third count of the sixteenth full measure close to the swell pedal, opening it again at the close of measure twenty-five. Close Swell pedal again on last count of measure thirty-three, opening it at the close of measure forty-three. For the Fugue use Great 8' and 4' (including Open Diapason and Octave) with Full Swell (except 16') and Choir 8' and 4', both coupled to the Great organ. Also include Swell to Choir coupler. Begin the number on the Great organ (Swell box closed). In measure thirty-eight play the fourth count and the first eighth count of measure thirty-nine with the left hand (on the Great). On the first count of measure thirty-nine play the chord also with the right hand on the Swell organ. The left hand goes to the Choir organ on the second eighth note in measure thirty-nine. Take off Great to Pedal as the left hand begins playing on the Choir. During the following rest in the Pedal part, add Great to Pedal coupler. Play on Swell (right hand) and Choir (left hand) until measure fifty-five, when the left hand returns to the Great. At the beginning of measure fifty-seven, the right hand follows to the Great. Open Swell in measure sixty-six. Beginning with measure ninety-two (playing chord with one hand), stops may be added on the first and third counts of each

measure, culminating with Full Organ in measure ninety-six.

Q. Enclosed find specification of an organ which cost about eight thousand dollars and is used in a church seating two thousand people. What percent is its rating to a complete organ? Are the tablets that are couplers colored black for any special reason? What is the meaning of the marks.

used in connection with the stops?

Do stops of the same name and pitch on Swell and Great organs produce the same tone? What registration would you suggest for a person who cannot use the pedals sufficiently to be of much service? Please explain the tremulant, "main" and "solo." Do the couplers, Swell Unison, Swell Sub, Great and Swell Octave indicate that Swell is coupled to Great at 8' (unison) 16' (sub) and 4' (octave) pitches? What registration will produce a light, stringlike tone? What stops are suitable for prayer? Offertory? Vocal Solos? Congregational singing? Do you think the idea in enclosed article could be put into a story suitable for broadcasting?—R. W.

A. Since your organ appears to be a Unit instrument of only four sets of pipes it could not be considered as being a complete organ. The couplers are "black" simply as a distinguishing feature. The marks, about which you ask, we presume indicate the chamber in which the pipes of the stops so marked are enclosed, and indicate which expression box should be used. Since your instrument is also duplexed, the tones on the stops of the Swell and Great of the same name and pitch produce the same tone. When the pedals are not being played you might include the Great Bourdon with your other stops, although that will thicken the other parts in addition to the bass part. It will be much better for you to endeavor to attain proficiency in pedal playing. The tremulant is a stop which makes the tone undulate (wave). "Main" and "Solo" indicate the manuals, although your specification indicates Great and Swell. "Swell Unison" indicates the Swell organ at normal pitch. The other couplers (Sub and Octave) act as 16' and 4' couplers between the two manuals, and on their respective manuals individually as indicated by the names. Great to Pedal couples the Great to Pedal as the name indicates. The names of other couplers indicate their use. You might try Sallcional for a light string tone, adding the 8' Flute if more "body" of tone is desired. The Sallcional or Dulciana might be used during prayer. The stops to be used for playing Offertories and for Vocal solos depend on the character of the music being used. For congregational singing in a church seating two thousand, you probably can use Full Organ, omitting 16' couplers. The idea for the "story" seems to include a very desirable and logical thought, and we suggest that you submit this to some person connected with broadcasting who might influence its use.

Q. We would inquire whether Mason and Hamlin Organ Company, or successors, are still in business. We have one of their small organs, Style 110—#119719, and would like to know the age of the instrument. The date appears to be 1816 or 1876.—W. R.

A. So far as we know, the Mason and Hamlin organ is no longer being made; and we have no information in reference to the instrument you mention. If any of our readers send in the information we shall be glad to advise you.

Q. Can you tell me the number of stops contained in some of the world's largest organs? Also would it be possible for me to get a list of the stops on large organs such as the new one in Atlantic City and the Salt Lake Temple?—L. R. C.

A. Claims for the largest organ in the world are made for Convention Hall, Atlantic City, and the Wanamaker Store, Philadelphia. The Atlantic City instrument is quoted as containing 935 speaking stops and 32,913 pipes. Details of the Wanamaker organ specify 451 stops and over 30,000 pipes. Other large organs include those in the Cathedral, Passau, Germany, with 208 stops and 16,105 pipes; Century Hall, Breslau, Germany, with 187 stops and 15,133 pipes; St. Matthew's Lutheran Church, Hanover, Pennsylvania, with 237 stops and 12,773 pipes; Cader Chapel, West Point, New York, with over 12,000 pipes, and Yale University, with 237 stops and 12,549 pipes.

For details of the Atlantic City organ you might request a specification from Emerson L. Richards (the organ's architect), Atlantic City, New Jersey; and for the Salt Lake City organ, from the builders, The Austin Organ Company, Hartford, Connecticut. The Austin Organ Company might also furnish you the specifications of the Hanover, Pennsylvania organ. The West Point instrument was installed by M. P. Moller, Hagerstown, Maryland; and the Yale University Organ by Skinner, 677 Fifth Avenue, New York.

Bands and Orchestras

(Continued from Page 161)

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It is said that Leopold Stokowski often does not play a composition in its entirety at rehearsal—deferring this until the time of the concert. During the rehearsal he will select various passages and sections which present particular problems and go over these most carefully. He knows that if these portions are performed to his satisfaction he need have no fear concerning the simpler portions.

Little Susie, at the piano keyboard, may enjoy going over repeatedly the simpler portions of a composition (because the melody pleases her) but may rather studiously avoid spending time and effort on such figured passages as are beyond her ability to perform with ease. Not so the great concert pianist! He will spend but comparatively little time on simple portions, but may go over difficult passages hundreds of times before he is satisfied with his effort. The mastery of the difficult spots makes the remaining portions particularly easy to master.

FIFTY YEARS AGO THIS MONTH

W. S. B. MATHEWS, one of the most knowing and versatile musical authorities of his period, wrote, in his "Letters to Teachers" columns of THE ETUDE, in response to an inquiry for a definition of classical music:

"The present application of the term classical music is a little indefinite, but in general it is applied to the music of Mozart, Haydn, Gluck, Bach, Handel, Schubert (though some would leave him out), and Beethoven. The ground generally assigned upon which anything has a right to be reckoned classical is that it be of substance enough to please 'in the long run,' as it is said; and be written in a chaste and unaffected style. Any kind of eccentricity, either of the idea itself, or the manner of expressing it, detracts in the long run from its power of pleasing. . . .

"Much of the music written since the beginning of the present century is too strikingly original, or high-flavored—or 'intense,' perhaps we should say—to please taste in general; it suits only some tastes, and some moods. This, however, is also true of all music, as soon as one gets to know it well. But the distinction is a good one, for all that. Music that is true to the nature of the human ear, and to the laws by which sounds must be combined in order to express feeling and sentiment, has a right to be called 'classic' in proportion to the elegance and unobtrusiveness of its style, and in proportion to the universality of the taste to which it appeals. . . .

"This distinction of Classical and Romantic was made, or rather more clearly delineated, by the philosopher Hegel, at the early part of this century. According to this definition any work of art is classic when its content is the beautiful and its style, or form, is the exact expression of its content. This definition is incomplete, since Hegel intended to limit the nature

I once was present at a rehearsal of the Chicago Symphony Orchestra when a notable guest conductor-composer was making an appearance. This conductor, when it came time to rehearse his symphonic poem, began at the conclusion and, selecting one by one those portions and brief passages which might present any difficulties, advanced to the beginning of the number. After all questionable points had been clarified he proceeded to play the number through. A few brief comments and a slight touching up of a few spots and he was finished—it was ready for public presentation.

While it is true that a school band or orchestra may have a great deal of time at its disposal for rehearsing, the procedure just mentioned will often apply advantageously here. The organizations which study the largest repertoire and present the largest number of concerts are more efficient and more artistic units than those which study only a few compositions during the school year.

of the content itself. In Romantic art, there is always the attempt to express just a little more than the material will easily express. Hence all the works of Chopin, and Schumann, not to mention nearly all masters since, besides their beauty and significance, have in them also an element of striving, reaching out after effect, a lack of repose, and therefore a lack of the power of pleasing invariably. Nevertheless, a great deal of this impression is due to the phraseology, the chord-successions, and the thematic treatment of them, whereby the listener is put to his powers of hearing to keep step with the lively composer. After a while all these things become simple, and in time even common. It is so in all matters of expression. The speaker who exaggerates presently communicates no more vivid impression of the events he narrates than one who confines himself to the acts just as they were.

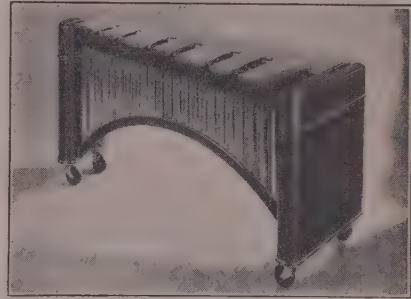
"These reflections would seem to point to the conclusion that the application of the term classical is a matter of convention, and that in time the bounds of the classic may become indefinitely extended. But by similar measure, in which accretions of later productions are included at this end of the line, will there be subtractions at the other end of the list. For by just so much as the taste becomes able to be constantly pleased with the highly seasoned productions of recent times, by exactly so much will it lose the capacity of being moved and rendered happy by the less intense productions of former times. Hence there will be about as much cut off as there is added on. Not quite so much; for it is the nature of schools to be conservative, and long after a piece of music has ceased to be chosen for itself alone by mature players in a state of good musical health, it may go on filling an important use in teaching the young."

* * * * *

The Artist A Man

"The truth is that the artist cannot, more than others, escape the supremacy of the moral. It is not open, even to a composer of purely instrumental music, to say: 'Go to. I will express what I feel, and I will feel what I please.' An artist is a man, and as a man is bound to feel rightly. He cannot escape moral responsibility for his choice of feeling as an emotional content of his artistic productions any more than for his personal conduct and self-control."—John C. Fillmore.

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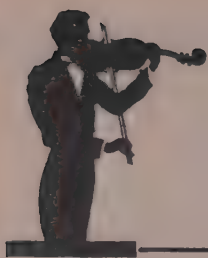
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Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



The Necessity of Finger Pressure in Vibrato

By Albert Green

THE MOST IMPORTANT action of a violin vibrato takes place at the spot where the fingertip touches the string. What is done with the forearm, wrist, and hand, is important only in so far as it affects the motion of the fingertip. Imagine a small circle that includes the fingertip and the segments of string and fingerboard beneath it. What takes place in this circle during vibrato determines, more than anything else, the vibrato quality of the tone produced.

In order to realize just how important the study of this circle is, make the following experiments in the transmission of sound waves:

Stretch a rubber band and put it into vibration by plucking it with the little finger. The ear receives sound waves. Listen to the change in this sound when one end of the rubber band is pressed against a resonator such as a teakettle, a tin can, a tumbler, or the wooden panel of a door. After becoming accustomed to the change in sound, use the violin as a resonator, and note that the bridge is most sympathetic to the vibration of the rubber band, and also that the fingerboard responds when you press the end of the rubber band against it. From this it may be concluded that the fingerboard acts in a resonating capacity and transmits sound waves to other parts of the violin.

Let us return to the imaginary circle. We now know that the segment of fingerboard beneath the fingertip can carry the message of the vibrato to the body of the violin, and that the string must be pressed firmly upon the fingerboard in order to take advantage of this wave transmission. In other words, the fingerboard is ready to assist the vibrato if given the opportunity. No matter how perfect, mechanically, the vibrato may be, it is not acting efficiently unless the string is pressed firmly upon the fingerboard. Also this subject of finger pressure during vibrato is important for the

reason that so much attention is given to the horizontal motion (hand waving) that the vertical requirement (fingertip pressure) is often neglected.

In order to become acutely aware that fingertip pressure is very important, and that merely stopping the string is insufficient, let us make a final experiment. Play the tone G on the D string in the first position, without vibrating. Draw the bow firmly. Then, without allowing the string actually to leave the fingerboard, alternately press and relax the finger. Do this very slowly, pressing as hard as possible. Note the change produced in the tone when the finger is pressing and when it is relaxing? The tone is clearer and more inspiring when the finger is pressing, for then there is the added resonance contributed by means of the fingerboard. Now, if this same experiment is tried with a vibrating hand, it will be discovered that not only tone clarity but also tone beauty is enhanced by finger pressure. If, during vibrato, the finger releases its pressure upon the string, a weak and uncertain tone will result.

Developing Finger Pressure

THERE IS STILL another reason why the string should be pressed firmly upon the fingerboard during vibrato. A vibrato is a rapid variation of emphasis on the same tone. If one does not press firmly, he is liable to widen the vibrato action of the fingertip in the imaginary circle so that it includes several segments of string, thus producing a wobbly tone—an exaggeration which gives the effect of a nervous trill. In a correct vibrato the fingertip acts only on the segment of string immediately beneath it.

The following exercise is one that will train the finger to press firmly without causing a faulty stiff or rigid arm. It is done without the use of the bow.

Place the left hand in the third position; then, using only one finger, alternately press

and relax, as though playing a solid note followed by a harmonic. Do not at any time lift the fingertip off the string (fingertip and string must remain constantly in contact with each other); and do not allow the fingers, not being exercised, to touch the string. Press as hard as you can. Do this miniature trill very slowly for several minutes with each finger separately, *being careful not to stiffen the biceps*. The upper arm should be relaxed, while the forearm does the work. No vibrato is used in this exercise; fingertip pressure, and not hand-waving, is the aim.

Short daily periods of this exercise, done slowly, will help to cure a weak vibrato. Do not attempt, however, to crowd the whole treatment into several days, as this will result in only slight improvement at the cost of sensitive fingertips. For boys, two fifteen minute periods at separated intervals are enough for each day; for girls, two ten minute periods are sufficient.

Again Relaxation

BE WARNED that a firm fingertip does not mean a stiff, rigid body. If this exercise is to be of any help, it is imperative that the entire body, except the muscles in the left arm from elbow to fingertip, be relaxed during the time of pressing. Take enough time to relax the left arm when the finger is in the harmonic position, for relaxing is just as important as pressing in training the finger. Press for a second, and relax for a second.

During the first week of training, do not try to incorporate in the vibrato the ability to press firmly, since this haste for improvement invites discouragement. If this exercise is practiced conscientiously for a few weeks, it will develop an assurance that it is possible, while vibrating, to press the finger firmly without undue exertion. When this inner confidence has been acquired, test it by playing a simple passage for a few moments each day; and then for

a few weeks gradually increase the time of testing until it is possible to vibrate, using firm pressure without concentration on the fingertip.

Let us assume that this exercise has been practiced for at least a month and that it is possible to press the finger firmly; and let us further assume that the ability to relax the wrist and vibrate, still retaining the finger pressure, has been gained. It may now be considered wise to compromise between the old vibrato and the new; or to yield to a natural desire to choose the line of least resistance. Do not do it at the cost of finger pressure!

The proper course of compromise is this. With the aid of a mirror, examine the wrist and arm motion while vibrating, and seek a relaxed and easy way to vibrate, *retaining finger pressure*. If this means that a new way to vibrate must be learned, do so at once. The sooner the better. For this much is true, any vibrato, which does not allow firm finger pressure, is faulty to a greater or lesser extent.

Perhaps merely swinging the left elbow more to the right will complete a compromise between the fingertip pressure and the arm motion; perhaps the answer lies in a change in the relationship between the neck of the violin and the knuckle-joint of the forefinger; or perhaps in the angle formed at the wrist. All these vary with the individual. Unfortunately, one cannot buy a violin to fit the size and shape of the left arm, as he can buy a suit or dress to fit the body. Each player is the tailor for his own vibrato. But the wave pattern cut in the air with the arm must be agreeable to the imaginary circle; for, no matter how skillful the vibrato action of the left arm may be, it is laboring under a handicap in producing vibrato tone if the fingertip does not press the string firmly upon the fingerboard.

Vibrato may be an unctuous grace or an aural pest. Which is yours to be?

Examine Your Violin

By Frank W. Hill

A GOOD CARPENTER must have good tools—not necessarily expensive, but tools which are kept clean, sharp, and in good condition. So also the violinist must play an instrument which is in good condition and properly adjusted.

Violins are very sensitive. They have their vital parts, just as the human body, and injuries or lack of proper adjustments impair the functioning of the whole. Possibly you wonder why this string sounds bad or why the violin's tone seems so lifeless and muted. Perhaps those scratchy tones or shrill squeaks are not the result of bad playing. There may be something wrong with the instrument. But do not attempt to make any repairs yourself. Be sensible, if you have any regard for your violin, and take it to the "doctor," who should be someone skillful and experienced in remedying such troubles.

Like a doctor who listens to the pulse, so the violin repairer can listen to the violin tone and diagnose its ills. It may be, however, that your violin has a beauty of tone never before revealed, the cause of which may be discovered by a careful examination of the instrument.

First examine the violin carefully for cracks and openings around the edges where the sides join the top and back. Often, due to severe temperature, the glue loses hold and openings appear which interfere with the tone of the instrument. Be sure to look at the joint where the tailpiece button goes through the end, and beneath the tailpiece on top where a crack will often escape notice. Cracks and splits, if not repaired immediately, may later become very difficult to mend owing to warping of the wood.

Next, hold the violin horizontally

against a light and examine the sound post. This is so important and requires such delicacy of adjustment that no one but a good repair man can be sure it is correct. Be certain, however, it is upright and in a position slightly to the rear of the right foot of the bridge. The size of the sound post, its placing with regard to the grain of the wood, its contact and pressure against the top and back of the violin, the quality of wood used, and its exact location in the instrument, all are points which have influence on the quality of tone.

The bridge is usually the worst offender in a badly adjusted violin. It should be of the correct height and arch, the string grooves correctly spaced, and its feet thinly carved to fit the contour of the top of the violin. Bridges which are purchased at music stores are purposely made too large.

They must be cut down to the correct thickness or thinness, shaped accordingly and adjusted in the proper place. The angle formed by the bridge and the violin is important. A good repair man adjusts this angle so that the bridge leans slightly backwards. This helps to prevent warping due to continued pulling from tuning. Remember that bridges may be purchased for from fifteen cents to five dollars each, but the same careful adjustment is necessary on all.

The Fingerboard

NOW EXAMINE the fingerboard. Is it straight or has it warped to a curve? Is it firmly glued to the neck and does it slightly undershoot the nut or grooved block where the strings cross? Are there little grooves under the strings? Redressing or smoothing out the surface

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of the fingerboard is necessary, from time to time, and it is an inexpensive operation which is bound to improve the quality and trueness of your tones.

Do the tuning pegs work easily and "stay put"? If not, they probably need re-fitting. Do not attempt to sandpaper them, but let the violin repairer adjust them. Certain kinds of weather may make them stick too tightly—rub on a bit of soap. Perhaps they turn too easily—try a little powdered chalk. It may be that the string is not wound on the peg in such manner that it tends to pull the peg into the peg hole.

Now for the strings. You should have a wire E string—preferably with a metal attachment on the tailpiece to facilitate accurate tuning. A good quality gut A will sound best. An aluminum-wound D string is generally preferred over a gut D. It is important to use a G string of the better quality. There is a vast difference in the results from a cheap G and a fair priced, silver wound string. Avoid using a G string with a metal core. Attach the three lower strings to the tailpiece in the same manner—with the knot pulling up against the tailpiece. Watch out for the breaking or separating of the string windings, which sometimes occurs and is apt to produce a buzzing sound.

Speaking of such sounds, many a violinist is fooled by the vibration of a button or a pin or clothing ornament touching the violin while he is playing. Sometimes the E string tuner is a bit loose, or the chin rest touches the tailpiece, or a dozen other things may cause a rattle in the tone. Remember also that accumulation of

rosin on or beneath the strings will not help the violin.

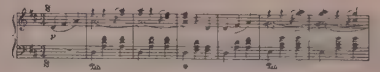
Also the Bow

DO NOT NEGLECT to inspect your bow. It is said that one can draw music from the cheapest violin, with a good bow, but with a poor bow the finest of violins is dumb. Be this as it may, a poor bow is an insurmountable handicap to good playing. Lay the bow on a table so it is resting on its hair, and see if the bow stick is straight along the sides. A slight curve may be straightened, but, if it is much bent, its value is lost. A crooked stick may be due to poor wood, or workmanship, or hairs breaking on one side and producing undue tension on the other. Of course your bow should be resilient and when the hair is loosened should spring back to its proper curve. Does there seem to be plenty of hair on the bow? Even so it may need replacing as it becomes worn out and will not produce a smooth tone. Does the mechanism of the frog operate efficiently? Perhaps a new screw eyelet is needed, or the slot in the stick may be worn too large. A bow lacking rosin will produce no tone and one rosined too generously is apt to scratch.

A violin needs care and constant attention, if it is to produce the best tone it has. Keep it wrapped in its case when not in use; and do not allow anyone but an experienced violinist to handle it. Cherish your violin and regard it for what it is—a perfect but perishable piece of man's handiwork, a gem of serene beauty not to be improved.

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The First Position on the Violoncello

By Joseph Suter

THE BEGINNING violoncellist frequently finds difficulty in mastering a left hand position which is at once both comfortable and correct. Either he imitates the slanting finger position of the violinist's left hand (which is a thoroughly impracticable position for the violoncellist) or he finds himself struggling against the distressing tendency of his fingers to remain stiff and unbending at the last joints.

To correct such faulty positions is a simple matter; but the attention should be turned to the thumb of the left hand and to the left arm rather than to the fingers themselves. Indeed the disposition of these fingers, provided their tips only are being employed, cannot be greatly altered. Naturally they must rest on one or another of the four strings.

To deal with the thumb first: Its position, in relation to the neck, should be directly opposite the A and D strings; in relation to the rest of the hand, opposite the second finger. The fleshy pouch of the thumb must not be flat against the neck but rolled slightly on its side. In this manner the neck of the instrument, being gripped between but the tips of the four fingers and the tip of the thumb, is held with considerable lightness and freedom. However, if the thumb were placed in the middle of the neck opposite the D and G strings, or so deep as to be opposite the G and C strings, a position somewhat like

grasping the neck of the instrument in the fist would result—obviously incorrect.

As for the left arm, it should at all times form a straight line from elbow to hand. Consequently, when the fingers are on the C string, the arm is high. When the fingers are shifted to the G string, the elbow, still maintaining its straight line with the hand, must be lowered slightly. With the fingers moving to the D string the arm is lowered another notch so to speak. And, when one fingers on the A string, the arm is dropped still another notch, which places it all but parallel with the player's side. In other words, there are four distinct levels for the left arm, one for each string. In shifting from one level to the other the thumb must never be allowed to slip from its place directly opposite the A and D strings and the second finger. It remains stationary and acts as a pivot.

Until recently the German school of violoncello playing required the beginning student to hold a book or some similar object between his elbow and side when playing in the first position on the A string. But, while this is advantageous in designating generally the correct position of the arm for the "A string level," such a practice is radical and the pressure required tends to stiffen the muscles and to cause an awkward action of the fingers. Nature, in simplicity, creates the best in art.

Paganini: A Tragedy

The passing of Paganini was marked by tragic circumstances. He died in Nice, of cholera, in 1839. His son carried the body back to Genoa by boat, but the authorities refused permission to land. The body was refused also at Marseilles and at Cannes;

and it was only after great effort that his son succeeded in getting it ashore on a desolate island in the middle of the night. There the remains of Paganini rested for five years, till, in 1845, they were taken back to Genoa.

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VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

The Paganini Caprices.

B. J. W.—The double harmonics in the Paganini "Caprices" are very difficult. I think you will find these caprices in published form, if you will inquire at the music stores in your city. In the Peters' edition, and probably in other editions, the mode of playing these harmonics is carefully indicated. Very likely you will find an edition of Paganini's works in the Washington, D. C., Public Library. The Paganini "Caprices," and other of his works are played only by great virtuoso violinists.

Origin of the Violin.

L. C. P.—The invention of the violin and its history are so lost in the mists of antiquity, that it cannot be said with absolute certainty who was the inventor of the modern violin, as we know it to-day. The majority of musical historians award the honor to either Gaspar Duiffopruggar (whose original name was Caspar Tieffenbrücker), born in 1514 in Freising, Bavaria, and who later on settled in Bologna; or to Gasparo da Salo, in Brescia 1542-1609. A number of the latter's violins are left to us; hence, many modern historians consider Gasparo da Salo the creator of the modern violin. His instruments are large in size, and have very large F holes. The varnish is of a deep yellow, or brown, of fine quality.

Be this as it may, Duiffopruggar also has his advocates, who believe that the credit should be given to him.

Another maker, Joan Kerlino, also has been declared the first man who ever made a violin. Other historians claim that Kerlino's violins were not violins at all, but *viola de braccio*, instruments common at that time.

A Supposed Stradivarius.

W. T. E.—If you will read my article in the Nov. number of THE ETUDE, you will note that I did not name only two specific collectors who own Stradivarius violins, and who want to sell them. The fact is that there are many collectors and violin dealers scattered all over the world, who possess first class Strads, and who are willing to sell them at the right price.

I am quite sure no collector would care to send you a first class Strad, unless you deposited the value of the instrument, in a bank, or else insured it to its full value, against theft or breakage; which amount probably would be \$25,000 at least. Also, it would be of little use for you to have the instrument shipped to you, because you would have to be a skilled expert to be able to judge which

was the original, and which was the imitation, the collector's violin, or your own supposed Strad. Your only course is to send your instrument to a first class expert, for his opinion as to its value. You would have to insure the violin for its full value, against theft or breakage, and pay express charges both ways. There is scarcely one chance in a million that your violin is a real Strad, since there are hundreds of thousands of imitations, worth from five dollars up. Still, it is not absolutely impossible that your violin is genuine. Experts charge from five dollars up, for judging the value of old violins.

Amati Violins.

R. G.—Antonio and Hieronymus Amati, eminent violin makers of the Cremonese school, were commonly known as the "Brothers Amati." They worked together under this name from 1575 to 1625. The instruments of this period are highly esteemed. I am sorry that I can give no opinion on one of these violins without seeing it. The small cracks, and the worn edges could be repaired by a good repairer. You will have to trust the latter as to whether it would pay you to have the violin put in good condition. No one can tell you without seeing the instrument. If the repairing is skillfully done, it is not likely it would interfere with the tone. 2.—The label in your violin signifies that it was made in imitation of Stradivarius by Friedrich Aug. Glass. There are enormous numbers of these violins, by different makers, named "Glass." They are of medium quality and value. I have never seen a "Glass" violin listed in the catalog of an American violin dealer, at a price exceeding one hundred dollars. Most of them are factory violins, selling from ten dollars up.

To Enlarge Your Repertoire.

J. B. K.—The list of violin compositions you have studied contains some good numbers. Probably you would enjoy studying the following also; *Capatina*, by Raff; *Schön Rosmarin*, by Kreisler; *Spring Song*, by Mendelssohn; *La Cinquantaine*, and *Serenade Badine*, both by Gabriel-Marie; "La Traviata," by Verdi, arranged by Singelee; *La Brunette*, *The Juggler*, *Polish Dance*, three numbers by Edmund Severn; *Adoration*, by Borowski. These are about the same grade as those in your list. Of course there are thousands of others, some easier and some more difficult. 2.—You seem to have the right idea of covering two strings with one finger, wherever it seems of benefit, but there are cases in the higher positions where this cannot be done to advantage.

The Violinist's Finger Nails

By John J. O'Brien, Jr.

A VERY common fault among many violinists is the improper care of the finger nails of the left hand. And, because of the many bad effects this neglect can have on the technic of the left hand, the fault should be corrected as early as possible. It is very necessary for the nails to be kept short, so that the tips of the fingers may press firmly on the strings, thus enabling the player to secure a good tone. Another factor is the incorrect hand position that would be induced by long finger nails.

In attempting to overcome the handicap of long nails and, in spite of them, to place

the tip of the finger on the string, the hand would be compelled to take a position close to the neck of the violin, which of course is incorrect. Then too, the long nails give the fingers a clumsy feeling on the string; and there is also the danger that they may cut the string.

These are only a few of the bad effects that long finger nails have on violin technic. Many violinists fail to realize the importance of conscientious care of the finger nails. This is something that should not be overlooked, as it has much to do with correct violin playing.

Musical Ticklers

Queer Things

Two ladies were sitting at an open window.

One was listening to a church choir practicing across the way.

The other was listening to the noise of the crickets.

The first one said, "How loudly they sing tonight!"

And the other one said, "Yes, and they

tell me they do it with their hind legs."—*Atchison Globe.*

* * *

His Version

The pianist was playing the first measures of the *Wedding March*.

"What's that?" asked Mrs. Jones, turning to her weary husband.

"Oh," he replied, "that's the beginning of 'Stormy Weather!'"

—*Philadelphia Inquirer.*

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Music for Health

A New Use for the Accordion

By Ruth Vendley Mathews

This article is based on an interesting research made recently by the Educational Department of The Rudolph Wurlitzer Company.

THERE never has been a time in the history of the world when man has not known music. From the delicately fashioned lyre of the ancient Greeks and the rude tom-toms of the savages to the scientifically perfected musical instruments of our modern world, man and music have been inseparable companions through joy and sorrow, peace and strife. It is as natural for man to sing as it is for him to breathe. "Music is fundamental," said Luther Burbank, noted American naturalist; "it is one of the great sources of life, health, strength and happiness."

Since man and music always have been so closely associated, and since music always has been so integral a part of man's existence, it is reasonable to agree with Burbank that music is fundamental—that we actually need music to fulfill our destiny and to attune ourselves to the great scheme of things. No one can deny the refreshing stimulus afforded by music in times of stress, nor its powers of relaxation when one is nervous and tired. Everyone knows how easily music can banish "the cares that infest the day"—although too few of us accept this restful, calming quality of music and make daily use of it.

Music Dawns Brightly

MUSICAL EDUCATORS say that we are to-day entering an era of "music's greatest hour," because the radio and musical education in the school systems have made the world more music conscious than ever before. Factories throughout the country are installing amplifying devices which broadcast music through the shops during certain hours of the day, when the vitality of the workers is reputed to be at its lowest ebb. Hospitals and sanitariums have set up such systems, as a recognized health aid. And, in line with the age old custom of music before the battle, the leading university

football teams generally take a pianist or accordionist along, to entertain the boys and quiet their nerves before the game. In a recent survey of leading universities in the United States, it was interesting to note that in almost every football team there were several talented musicians all of whom agreed that the biggest asset in being able to play a musical instrument is the opportunity it offers for relaxation. Or as one player, a Senior guard on the University of Wisconsin's football team, says, "for sympathetic relaxation after defeat."

Music as Medicine

LEADING PHYSICIANS and psychiatrists, recognizing the soothing, refreshing qualities of music and music-making, often prescribe nothing more than the study of a musical instrument for patients with nervous disorders. As stated in the February, 1935, issue of "Modern Psychology," in an article titled *Music As a Curative*, "One of the most amazing methods of curing employed by ancient healers has since become known to certain doctors as Musico-therapeutics. The belief is that certain tunes played on certain instruments have a curative effect on corresponding maladies."

"This method of healing was practiced by the Greeks, who considered that the sound of a flute was a certain cure for what is known as sciatica. Modern practitioners of Musico-therapeutics also quote the Bible on this subject. They say that, when suffering from what must have been the equivalent of a 'liver,' Saul called upon David to play the harp, which had the virtue of driving out the 'evil spirit' that oppressed him. Further evidence that the ancients recognized music as a valuable curative agent is provided by the fact that the name 'Tarantella' given to a particular kind of tune is said to have originated from

(Continued on Page 203)



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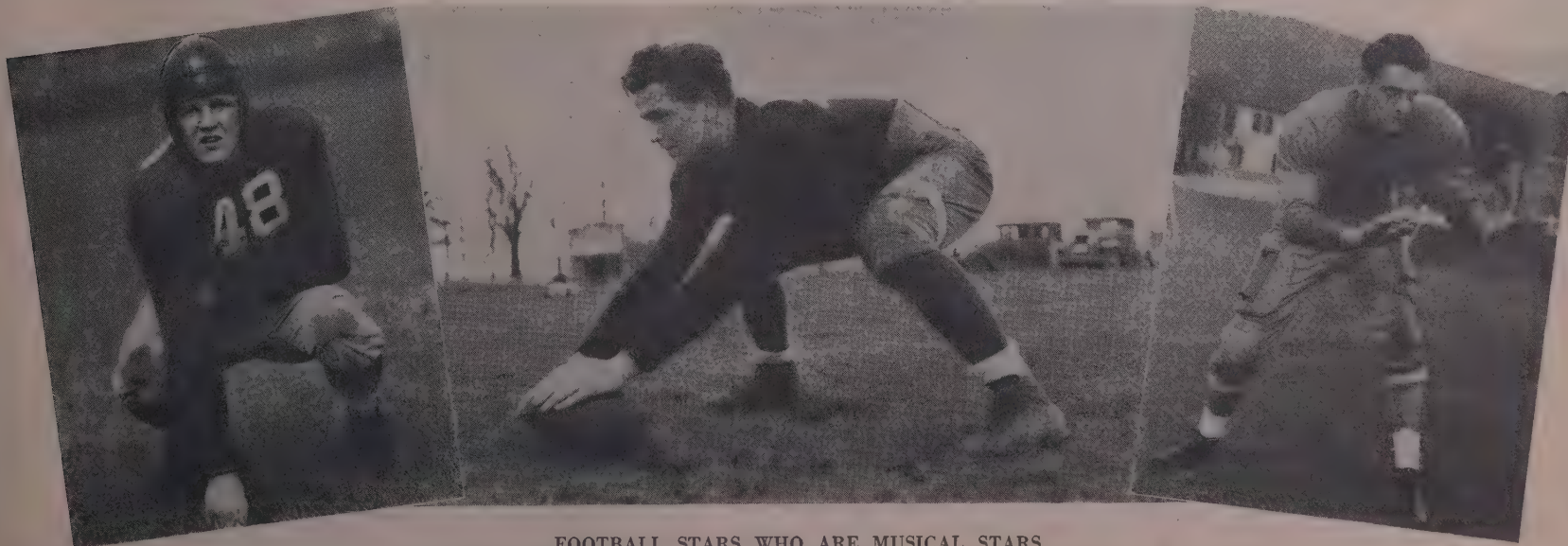
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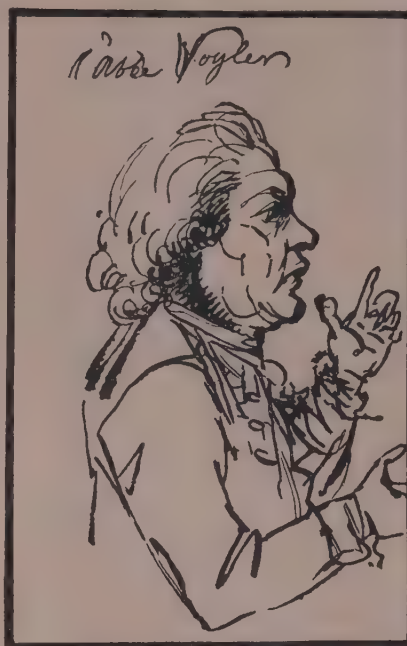
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The Hero of Browning's Famous Poem

(Continued from Page 164)



ABBÉ VOGLER IN CARICATURE

concert hall," built later at Prague, was famous for its excellently clear acoustics). He produced also his opera, "Hermann von Unna," which had been so successful in Denmark. While in Berlin he completed two important organs and won high favor by his labors. The next year he left for Leipzig and Prague; and in the latter city he was made governor of the music school. His next major move was to Vienna, where his "Samori" was produced in 1804, with mild success. Together with his pupil, Karl Maria von Weber, he visited the elderly Haydn, whom he so greatly admired.

As Titans Meet

WHILE IN VIENNA he met Beethoven and they extemporized in turn upon the piano. After two years in Vienna, Vogler's wanderlust revived and we find him on his way to Salzburg and then to Munich. There Napoleon, returning from his victory at Austerlitz, prepared to celebrate the marriage of his stepson, Eugène Beauharnais, with the Bavarian princess, Augusta, and a state performance of "Castor and Pollux" was given on the wedding day, bringing great acclaim to the composer. Vogler contented himself for a while in Munich, by improving and simplifying some of the organs. He also achieved the approbation of the Bavarian Academy for his theoretical system. The next year he moved on to Frankfurt, and later to Darmstadt, where the Grand Duke gave him the distinctions of Kapellmeister to the Court, Privy Councillor for Ecclesiastical Affairs and the Order of Merit of the first class. The more practical rewards were a salary of three thousand florins, four wax candles a day, free firewood and a daily dinner and supper from the Duke's own kitchen. In Darmstadt he opened the last and most successful of his music schools, and remained at its head until his death on May 6, 1814, at the age of sixty-five.

Vogler must have been a man of very extraordinary appearance, as many compared him to an ape. He was fat, short, and had long arms with huge hands.* He was continually accused of carelessness; but this seems to have been a form of exaggerated eccentricity and vanity. He

dressed in his black silk ecclesiastical robe, with bright purple stockings and gold buckles. When Mozart was a lad he did not like Vogler and refused to call upon him, but Vogler was big enough to call upon Mozart.

His numerous works (including chamber music, a "Symphony in C" and a "Requiem"—his last and perhaps greatest work) are practically never heard. In improvising, transposing, accompanying, pedagogy, and the reform of the organ, Vogler was far from being a charlatan. In fact, his work was highly praised by many of his most seriously minded contemporaries. He did much to introduce free reeds, the better arrangement of pipes in the organ, and to simplify the mutation stops; and organ builders are agreed that he had a real influence upon the history of their art.

The Perfect Pedagogue

IF A TEACHER is to be judged by the success of his pupils, Vogler must be ranked with the greatest teachers of any day in music. The three notable schools he established turned out many exceptionally fine students. Despite his more or less grotesque appearance and his eccentric manners, Vogler won the love and affection of his pupils, to whom he was known as "Papa Vogler," rather than Abbé Vogler; and his passing was an immeasurable loss to them and to the musical art.

In the field of organ building his position was unique. The orchestration, a small, portable organ, which he completed in 1789, attracted much attention in Amsterdam, London, Stockholm and Prague. "It produces an extraordinary effect, so that you believe to hear all instruments of a complete orchestra," was a claim of its inventor. It was nine feet square, six feet high on each side, and nine feet in the center. It had nine hundred pipes, with swell shutters for diminuendos and crescendos. Vogler went about simplifying old organs. We still possess six of his complete, so called organ-transformation plans, and also the more or less detailed reports of thirteen "simplifications" (consisting of minor changes), in eight different countries, as carried out by Vogler on his journeys. These simplifications he attempted by Tartini's theory of resultant fundamental tones derived from harmonics. That is, he became interested in the mystical acoustical papers of the Paduan violinist, Giuseppe Tartini, he of *The Devil's Trill*, which he claimed to have heard in a dream, in which the apparition of the devil played the composition to him. Tartini is supposed to have discovered, already in 1714, what are known as the "Tartini Tones," afterwards explained by the German scientist, Helmholtz, as resultant tones. That is, if one strikes a fifth (C and G together), it is possible for the acute ear to hear gently vibrating a third tone, this being the note on the octave below the C. By means of this principle, Vogler sought to simplify the building of organs and to reduce the number of pipes. He called his method a *simplification system*.* He also classified the manuals according to families of stops, anticipating our modern arrangement. He had three different kinds of swell organs in each of his instruments, thus making possible a kind of crescendo which produced an effect which was very surprising in its day and similar to the one Vogler had heard from the Mannheim Orchestra in his youth.

* We possess the autograph manuscript, giving the main points of this system. It is written in French and dated 1798.

* See cartoon by T. Terzel.

(Continued on Page 206)

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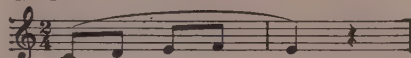
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Degrees of Legato and Staccato

By JANET NICHOLS

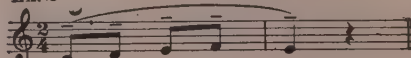
To play legato on the piano the tones of the successive keys must be connected by holding down the first key until the second key is depressed, and at the instant the second key is depressed, the first key is immediately released; and in like manner throughout the legato passage. This involves an overlapping of tones, and is noted by the composer in this manner—

Ex. 1



If the composer should desire a legato passage to be very slightly accented so as to produce a little more than ordinary singing quality, it will be indicated thus.

Ex. 2



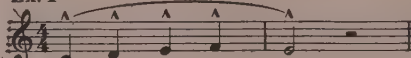
If a still stronger accent is desired the passage is written in this way.

Ex. 3



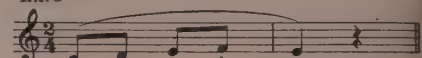
The strongest accent of all is rarely used for melodic passage work, but for the sake of the one case in many we include it.

Ex. 4



If a passage in a composition is to be slightly detached, or non-legato as we know it, there will be a dot over or under each note, suggesting staccato, but there will also be found the legato mark.

Ex. 5



The very short staccato merely has a dot over or under the note.

Ex. 6



Occasionally one will come across the slightly stressed tones in staccato passages.

Ex. 7



And the very shortest possible staccato is indicated by the wedged shape dot.

Ex. 8



To be accurate in the observation of the various degrees of legato and staccato will greatly increase the interest in the composition being studied, and aid materially in its correct interpretation.

The Strangest of the Arts

(Continued from Page 158)

a Southern force invading Yankee territory. But that is just what happened. The words and music of *Dixie* were composed by Emmett, the Northerner, and to the tune of *Dixie* the grey hosts of the Confederacy marched against the north. But, the North's best beloved song on the march was *Glory Hallelujah* or *John Brown's Body*—and the music was taken, note for note, from an old Southern camp meeting song.

Yankee Doodle's Unique History

THE RAGGED Continentals of America's Revolutionary forces, too, marched to a tune that was given them by the enemy. Deliberately, and in jest, English officers, twenty years before the first shot of the Revolution, foisted the tune off on American soldiers as a famous European military march. The tune was *Yankee Doodle*, and to the pioneer soldiers who fought in the French and Indian wars of 1755 it sounded militant enough to march to, and catchy enough to remember. To further the fun, Dr Shuckburg, regimental surgeon in the service of the King, wrote doggerel verses for the tune. The way the American soldiers were taken in by the hoax kept their British officers laughing for weeks. *Yankee Doodle* was no European military song. Its early history is complicated as well as strange. The melody was used in ancient days in religious rites in Italy. Hollanders later sang it as a harvest song; and in England it was played at country dances. Nevertheless it sounded all right to the American soldiers. They sang it, and continued to sing it.

Eventually the English officers found

Yankee Doodle no longer funny. In fact it was downright boresome to General Cornwallis. He heard it so much in the Revolutionary War, especially during his retreat at Yorktown, that he said he hoped he'd never have to listen to it again. General Cornwallis should not have complained. It was his brother officers, serving George III, who gave the Americans the song they sang as they marched to liberty.

But perhaps all this is not so strange after all, when we recall that Hadrian, pagan Roman emperor and persecutor of all Christians, inspired with his death-bed words, "*Animula vagula blondula hospes comesque corporis*," the well known Christian hymn that starts "Vital spark of heavenly flame"; and that Brahms, the man who wrote the most beautiful cradle song the world has ever known, was a bachelor.

* * *

Note: The Etude has striven to find the original peasant song mentioned by Mr. Hix, and has consulted Prof. Jean Beck of the University of Pennsylvania and of the Curtis Institute of Music. Prof. Beck is admittedly the greatest of present day authorities upon French folk music; yet he has been unable to identify this song and is of the opinion that the melody of the *Star Spangled Banner* is much too florid and "ambitious" (that is, too extensive in its vocal range) to be classified with folk songs. Perhaps some reader of THE ETUDE can locate the French folk tune mentioned in Grove's Dictionary of Music and Musicians, as the source of the music of *The Star Spangled Banner*.

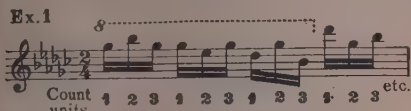
"Technic is really an attempt to accomplish liberation of the body and combine it with expression."—Harriet A. Seymour.

Making Slow Playing Interesting

By Gertrude Greenhalgh Walker

Play slower. Slower, please. How many times during teaching hours do we find ourselves admonishing students to play slower. Very often it is irksome for the temperamental student to slow up, especially if he be of the quick nervous type; not because he does not wish to accede to the command, but because he does not know how to slow up.

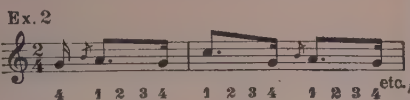
A most effective method of teaching slow practice, which by the way, is imperative for sure fire accuracy, is to have the student count the groups as a separate unit. A measure from *Etude, Op. 10, No. 5*, by Chopin, illustrates this.



Particularly in dotted rhythms is this method efficacious; as can be shown in Example 2, from the *Arabesque, Op. 18*, by Schumann.

By counting in this method a pupil sees the relative value of the note, dot and fol-

lowing note, in its exact rhythmical proportion.



Bach's rhythms are amazingly clarified when counted according to the figure groups; such as this, found in measure ten of the *Andante* from "Concerto No. 1."



After accuracy in fingering, note reading, phrasing, and so on, has been mastered, the correct tempo may then be given and the time counted according to the metre sign.

To keep the selection in control after it is mastered, follow the rule for surety for finished work—"Play five times slow tempo to one time correct tempo."

Piano Accordion Department

(Continued from Page 199)

a custom in vogue in the Middle Ages of playing this music while victims of the bite of the venomous tarantula danced as a cure for this supposedly fatal affliction. (Modern research discloses that the name is really derived from Taranto, a small city in the province of Apulia, Italy, where the dance originated.—Ed.)

"It would seem probable that 'The tune as before' will shortly become as common as the time-honored 'Mixture as before.' One of the recognized medical journals recently noted the successful treatment of night-terrors in children by the execution of a Chopin waltz on the violin."

The Instrument of Convenience

THE ACCORDION is generally accepted as one of the most ideal instruments to learn to play in connection with this idea, because of the ease with which a novice may learn, and because of its universal fascination and portability. The delightfully soothing tone qualities, of course, add immeasurably to its therapeutic value in nervous cases. Two specific instances have recently come to our attention, which interestingly illustrate this therapeutic value of the study of the accordion.

Case 1. Mr. A., middle-aged advertising manager of a large department store in a mid-western city, was in a very high-strung nervous condition. He could not eat or sleep, and his nerves were jumpy and tense. His physician advised him to learn to play some musical instrument, preferably the accordion. Mr. A. bought a 120-bass accordion (which fascinated him after he had "fooled around" with it a while) and

immediately set out to learn to play. He made such marvelous progress that in three months—when his nervous condition had completely adjusted itself—he decided to continue his accordion studies because, as he said, "The whole family is getting a kick out of this thing, and our friends insist on my toting it along everywhere I go."

Case 2. A little boy, ten years of age—let us call him "John"—was afflicted with infantile paralysis at the age of two. His left arm was so paralyzed that he was unable to move it an inch and he had to hold it horizontally in front of his body, in an extremely awkward position. On the advice of his physician, John's father enrolled him in a Milwaukee music studio, as a student of accordion. After nine months of infinite patience and sympathetic guidance by his teacher, and the continued practice and effort made by the boy's own will to move that hand, he is now able to move it vertically about six inches. The "massage" to the muscles afforded by practicing the accordion has proved so beneficial that John's physician feels quite certain that persistence in this course may serve to restore the atrophied muscles fully to life. And the teacher is just as happy about it as little John himself.

Such instances as this make us cease to wonder at the rapid rise of accordion popularity in America, and the enthusiastic reception of the accordion in orchestras, bands and choirs. Indeed, we join the ever-increasing ranks of those who hail the accordion as the hero of "Music's Greatest Hour."

Abraham Lincoln's Harmonica-Band

It is said that, in those stirring days when Lincoln and Stephen A. Douglas were engaged in their historic debates, Lincoln always carried a harmonica in his pocket, on which he played for relaxation.

"This is my band," he would quizzically remark, as he drew his little instrument forth for inspection. "You see, Mr. Douglas had to have a brass band to meet him at Peoria; but this is enough for me."

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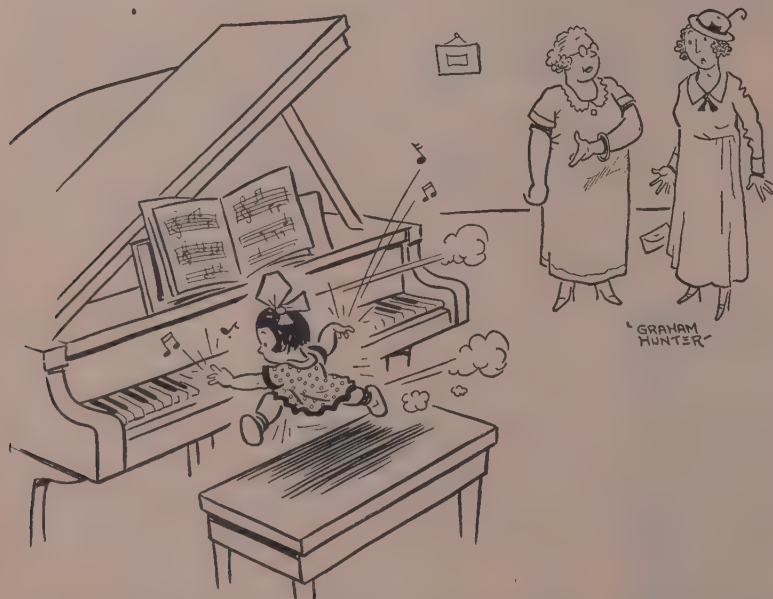
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On Organizing a Music Club

By Isabelle Salisbury

THE IDEA was hatched by myself, just returned from metropolitan study, and two other musically minded folk, who met casually to discuss the musical prospects in our community; and, once hatched, it took on the proportions of a plump pullet whose melodic cluckings soon surprised the three who brooded over the nest. Talent developed in our club now provides most of the entertainment presented at the Rotary Club, the Women's Club, the lodges, and other community meetings. In truth, the results have been so satisfactory that we only desire to share them in order that others in the smaller municipalities, with perhaps more native talent than our own, may be encouraged to "try their hands."

We Make a Beginning

AT THIS FIRST meeting of our "little triumvirate" we made a list of such private music teachers, public school music teachers, and choir singers and generally interested musicians as we thought would be sympathetic towards club efforts and would work harmoniously together. Then each of us took a share of these individuals, with whom we were to communicate by telephone or personal calls, to ascertain their mental attitudes toward the enterprise, and to invite them to a meeting at which the project was to be discussed.

The response was an enthusiastic gathering; and there was an immediate decision to form a club and to federate as well. We elected temporary officers and decided to limit membership to twenty, as meetings were to be held at the homes. By the bye, a decision upon qualification for membership was something we made early, and so avoided many embarrassing complications.

We soon found that a small group works advantageously, and especially as we impressed upon everyone the necessity of each member carrying her share of any duty, and so making the task of each individual light.

Among those who came to that first meeting was a woman whose only qual-

ification for membership was that she "loved music." However, she was made a member of the club, and she has proved a valuable asset, as she is the corresponding secretary. While we cannot place her on programs for musical numbers, she has furnished some of our most intellectual and interesting papers; and her enjoyment of the musical part of the programs can be easily imagined. As far as we know it is one of the few social contacts in which she takes an enthusiastic interest; and members of the club have surely enjoyed her part in the discussions.

In forming our constitution and by-laws, we received much help from an older club in a neighboring community, both by studying its constitution and by suggestions from its members. As a return courtesy, this club was invited to be guests at one of our meetings.

As We Work

THE PRESIDENT appointed a committee of three to arrange a suitable program for the first year, and their recommendation was that we use a study book as a basis for our meetings. This book included chapters on Folk Songs, Art Songs, Opera, Oratorio, Piano Music, Chamber Music, and Orchestral Music. For each meeting we studied a chapter to be discussed; and musical selections were used to illustrate the theme of the day. At the beginning, leaders were appointed for all meetings of the season, so that they could have an abundance of time to work out interesting details. Every member took some part as soloist or in ensemble numbers; so that by the end of the series all felt that they had made a distinct cultural gain.

For our last season each meeting was devoted to the music of some distinct nationality.

Our first meeting of the fall is held at the summer cottage of one of our members—a pleasing diversion and variation which start the work both early and well. Our year ends with a pot-luck dinner.

Practice Classes For Success

By Marie Stone

THE FOLLOWING tried and proven plan is given for the benefit of young piano teachers who have more spare time than pupils on their schedule.

We all realize that the manner in which the young teacher's first pupils play can do much to "make" or "break" him in the profession. Giving the lessons is only half the battle, because they come but once or twice a week; and so to these teachers the writer suggests weekly practice classes for the pupils.

Arrange to have one or more hours per week when certain pupils are to come to the studio and practice their lessons under the direction of the teacher, and in the

presence of their every day classmates.

Four pupils make a good sized class, because it allows fifteen minutes for each student.

The teacher can show the pupils how to get the most out of their practice period, correct mistakes which have crept in since the regular lesson, and do much to speed the pupils onward in their music.

The instructor may or may not charge for these classes, but through them he can improve the playing of his pupils, and also build a reputation for getting results in his teaching. Surely every young teacher can afford to give a few hours per week to such work!

"Plantation Echoes"

(Continued from Page 154)

Each spring a distinguished audience made up in great part of tourists, from all parts of the United States, is entertained by these Wadmalaw Negroes. The audience cannot understand gullah but they are given a unique entertainment. They are carried back to the primitive, and civilization fades away. The rhythmic pat of feet and clap-

ping of hands suggests the tom-tom of some native village in the jungle. They see the real African in his worship and play. The black man's simple faith, his sincerity in the spirituals, and his barbaric dances, appeal to and interest every spectator. "Plantation Echoes" is something different and altogether unique.

* * * * *

"What love is to man, music is to the arts and to mankind."—Von Weber.

VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Inferiority and Conceit.

Q. (1) I appreciate the answers you give to vocal questions in THE ETUDE. My question is, How may I help a student who underestimates his ability so much that it hinders him not only in the music field but also in whatever he wishes to do? One individual I have tried to help by advising frequent public appearances and encouraging him in various ways, but little has been accomplished. Are there any books that might be read to help them?

(2) Also a conceited person seems very hard to deal with. I would appreciate suggestions along this line. These are vocal students and their work is greatly retarded by these mental states.—N. B.

A. (1) Thanks for the commendation of this Department. You show a sincere and intelligent interest in your pupils, which stirs our wish to be of some assistance. Possibly your first mentioned pupil presents a case for a psychiatrist as well as for a vocal teacher. How about bodily health? You know the widely held thought that a "sluggish" liver is often responsible for the "blues." How about home conditions? Some families seem to delight in audibly minimizing the ability of a member to "do anything worth while." A despicable habit, often rooted in envy and jealousy. Make your teaching definitely affirmative. "Don'ts" are "out." Endeavor to arouse interest in the work to the point where enthusiasm over the beauty of the text and the loveliness of the music causes the singer to become eager to express himself through them. If he has no real love for music and singing, but studies and sings because someone else thinks he ought to do so, he will not get very far. The case of the girl *Sytha*, in Josephine Lawrence's "If I Have Four Apples," is a suggestive instance of the ineffectiveness of an unworthy motive in the study of an art. Read the article in the *Atlantic Monthly* for June, 1936, by F. Emerson Andrews, entitled "Extra Ribs in Pigs." Dr. Kurt Singer's book, "Diseases of the Musical Profession," recently brought out in an English Edition, might help you to handle such cases as the one you write about. It would probably do your pupil much good to study seriously the book, "Increasing Personal Efficiency," by Donald A. Laird, Ph.D. There is material for your own use in "The Psychology of School Music Teaching," by Mursell and Glenn, particularly on pp. 290-2, concerning the imagination and the emotions in vocal control.

(2) All teachers of experience know something of the patience and thoughtful consideration required to handle wisely the conceited pupil, man or woman. Give him his head as far as possible, without actually turning over the reins to his control. Gild the study pill. Let him have his own way a bit as to choice of pieces and even of exercises. Then ask him to do something, sing a certain song, or scale, or arpeggio, just to please you. Turn about is fair play. Show him that a certain piece requires skill in arpeggio or scale management, and suggest that exercises really shorten the path to excellence in doing things in song singing. If he thinks his singing is "about right," ask him to do a perfect swell on each pitch of a ten note scale, up and down, and tell him that Richard Crooks, Tibbett and John Charles Thomas have studied and sung professionally for years, and are probably still trying to perfect themselves in doing the "swell" on as many notes as possible in their ranges. If a tenor, suggest that he compare his singing with that of, say, Frank Munn, over the radio; if a baritone, that of John Charles Thomas, or Frederick Baer, not to mention some other good singers. We strongly recommend a new little book, "Creative Re-Education," by Frederick Peterson, M.D., LL.D., former Professor of Psychiatry at Columbia University, for your use and that of your pupils. A certain degree of self-confidence is very necessary to success in life. Remember that in dealing with a conceited pupil.

Seeking a School.

Q. I am fifteen years of age, and expect to finish high school this year. Have had piano for about eleven years, but never have taken vocal lessons. My instrumental teacher says I have a good voice, and I hope to enter a music school next fall. Would you advise me as to a good school in the South, or near New York, that is not too expensive? I am also interested in dramatics. I enjoy THE ETUDE, and have received lots of good suggestions from it.—D. E. M.

A. Your piano work should be of assistance to you as a vocal student, and your interest in "dramatics" indicates the possibility that you would sing with more or less "expression." Look over the back numbers of THE ETUDE for say a year, to date, and you will find the announcements of many schools of music. Write several of them, requesting full information as to their courses of study and their opportunities for self-help students, if you wish to make a part of your own way as have so many now successful professionals.

The Dangerous Break.

Q. (1) I find your Department very helpful and interesting. Will you tell me what exercises to use to clear a deep, rich contralto voice of "breathiness" from Middle C upwards. The voice below Middle C is very rich, unforced, round and full, but a very definite

break comes at Middle C, which causes the tone to become thin and breathy.

(2) The upper notes of the middle voice, from third-space C, treble clef, to the E above, are gorgeous with OO, so I have been working downward with "koo" and "noo," and so on. Am I right? I will deeply appreciate any help you can give me.—H. T.

A. A "break" in the vocal scale is in most instances caused by interference with the normal action of the vocal instrument which begins, usually, at least two or three semitones below the pitch at which the "break" occurs. Practice many short downward scales and chords, on various vowels, from third line, treble clef B to the lower A. Use mostly E, A, Ah and the O in "not." Reduce the force of the voice, for the present, on the three semitones next below Middle C. Compel all tones to sound to the least possible breath pressure that will bring them. Keep all rigidity out of the tongue, from tip to back, and also out of the lower jaw and neck muscles. It is not good to confine one's self to the use of but one vowel on any range of pitch. With most singers E and A are more useful in getting rid of "breathy" tone than are OO and O. One throat specialist who wrote a book on singing observed that the pupils of a certain New York City teacher, who often came to him showing a "breathy" voice production, had vocal cords which did not meet perfectly for tone generation, in some cases one cord "bowing" away from the center line. On inquiry he found that this teacher required a great deal of use of O, as in "No," in vocal practice. Try omitting the use of explosive consonants such as K and D, in your practice syllables. Substitute for them M, N and L. You must learn to sing a clear tone on the vowel without the use of a preliminary consonant. This tonal clearness positively must be willed by the singer at the moment of beginning to sing, and kept in mind throughout the singing.

The Bass and the Public.

Q. I have a strong, yet undeveloped, bass voice of good quality. My interest in training my voice is at present not for opera or concert, nor as a crooner, but as a popular song singer, with an individual manner, in some ways similar to Miss Ruth Etting. It is my aim to cultivate my voice toward the most profitable goal. What are your opinions and advice in support and against the financial success of a bass as described? Do the general public favor a bass soloist as much as a baritone or tenor, singing as described?—Z. F. D.

A. In this country, at present, it would seem that tenors and baritones are more in favor as special solo singers, before the general public, than are basses. Yet an occasional basso appears whose voice and style command a large degree of public approval. If you have something in your voice and way of singing which attracts and holds the attention of the crowd, there would seem to be a field for you. But your special gifts will have to be quite marked, for you to make a success against the tremendous competition for public favor which you will have to meet.

Selecting a Teacher.

Q. A—I have read THE ETUDE for a number of years, and have always enjoyed it. I have studied voice about eight months; and I have also studied clarinet and wind instruments for years, and have a very good physical development. My ambition is to be an opera singer—some day. I contemplate going away to study voice soon, and am anxious to study under the very finest teacher of voice I can find in the U. S. Have written to several New York, Los Angeles and Hollywood vocal teachers. Who is considered the very finest vocal teacher in all the United States?

2.—Who would you recommend as the very best vocal teacher for raw voices to develop the "great tone"?—R. C. M.

A. 1.—We do not know that there is "any such animal." You must appreciate that the problem you set is not a simple one. Authorities of equal standing might well differ in their answers to your question. However, it would possibly pay you to hear several of the singers claimed as pupils by teachers in advertisements in such musical magazines as THE ETUDE, *Musical Courier* and *Musical America*. Take with you a musician, not a singer, and a man or woman of broad education and good musical taste, one who is recognized as a careful, conscientious critic of musical performances, and confer with him or her after the event. Then assure yourself that each singer you heard has done all his or her work from the beginning with the teacher claiming the student. By that time you will have some information of value in making your choice of a teacher. If artists heard over the radio seem to sing very well, write to them in care of the station broadcasting, asking information along lines we have suggested, enclosing return stamped envelope.

2.—This question is to some extent covered above. Bear in mind that some of the great artists have neither the type of mind, the teaching technic and experience, nor the sympathy and patience, to enable them to deal successfully with beginners. As you seem to be interested in the "great tone" topic, you would find "Practical Psychology of Voice," by W. Henri Zay, helpful.



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By Laura R. Balguy

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Strike a note on your piano and listen to its vibrations. Strike it again and again, and listen well. Play a phrase or two again and again until you have worked up to such sweet, clear sounds that you are surprised at yourself. Take another phrase or two, and work it up as carefully, then combine with the first and do it all over again, being satisfied with nothing less than the very sweetest notes your piano is capable of giving. All at once you will find that you love the piano, with a deep instead of shallow meaning. Keep at this for about an hour and you will find yourself exhilarated because you have really learned something about yourself, the piano and the composition on which you are working. Take an old one for this purpose.

The great thing in this is that you forget

yourself. Art cannot be pursued successfully with self at your elbow.

Stage fright is an acute case of remembering yourself.

That is, if you can forget yourself and if you thoroughly know your composition, you will not be bothered with stage fright.

Begin now, if you have not already done so, to establish the habit of practicing every composition with intense concentration. Each day, and each moment of your practice period, practice this way and work up each phrase to its finest possibilities, giving professional preparation to every part of every composition.

This habit of concentration will later be your best friend when you approach the strange piano at the front of the recital room. Take your time in walking to the instrument and in adjusting the stool or bench so that your position is comfortable. A good speaker is always warm with his subject and wants to talk. A good player is the same. For the enthusiast who is well prepared, the tyrant stage fright has no terrors.

* * * * *

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BEETHOVEN, in one of his caustic mo-
ments, is reported to have said, "The most
brilliant pianist may touch a wrong note,
but only a fool will miss the spirit of the
composition and its composer."

All of which is emphatically true; but,
if the young pianist is to be able to re-
produce that message of the composer, he
must have an all round technic which will
serve to the full in all requirements. And
so it becomes essential that there shall be
a well balanced course of study which will
include a sufficiency of scale and arpeggio
work to assure fleetness and lightness of
fingers; then there must be studies by
Czerny, Heller, Kullak, Cramer, and others
judiciously chosen, to lead up to the great
"Etudes" of Chopin, which cease to be
studies and become agents for finger de-
velopment glorified by a superb musical
content.

Throughout all this study, one must not
neglect to cultivate touch—what the Ger-
mans call the tone development of the
touch. After all, it is quality of tone which
designates the artist. Without a beautiful

and sympathetic tone, the pianist never can
move his audience.

Only when qualified by refinement and
taste can technic become artistic. Mere
finger dexterity may temporarily interest
the audience; but it is the thrill which
comes through intelligence and emotion
which will arouse the audience to real en-
thusiasm.

The student cannot too early be taught
to listen to detect beauty in tone. If one
half the time, usually devoted to the de-
velopment of finger dexterity, were but
given to developing a taste for beauty of
tone and interpretation, in the student,
both the student and her listener would get
manifold more enjoyment from her play-
ing. After all, the masters have left stacks
of musical gems which do not require a
technic beyond the well finished fourth or
fifth grade. So why storm the skies to
bring down a few musical rockets to daze
the auditor, when a bit of soul stirring
melody done with exquisite beauty might
leave his life forever richer and happier?

The Hero of Browning's Famous Poem

(Continued from Page 200)

The queerest enterprise in Vogler's ad-
venturous life was his exciting journey to
Spain and Africa in 1793, which he under-
took to investigate the origin and practice
of chorus singing. This desire to explore
the forms of living and thinking in primi-
tive countries was one of the character-
istic features of that romantic epoch. In
1778 Herder's famous collection, "Voices
of the People," had been published and it
might have been the influence of this work
which inspired Vogler to collect popular
melodies on his journeys. These pieces he
used to play on his virtuoso tours and in
his organ concerts, which were crowded
by the public. One of the most asked for
program numbers was his folksong col-
lection, the "National-characteristic Organ
Concert 'Polymelos,'" that was published
in 1806. It is amusing to go through this
in the arrangement for piano, violin and
violoncello. As Vogler says in his preface,
"Only the main ideas were put down; all
the rest had to be improvised, and the
whole seemed to result from a hitherto
untamed (sic!) instrumental chorus of the
organ . . ."

Vogler's improvements of twelve chorals
by J. S. Bach (an instructive example for
the changed harmonic thinking!) were
edited by his pupil, Weber, in 1810. These
improvements consisted of romantic chro-
matic transformations and aroused great
excitement and discussion in European mu-
sical circles.

An Old Time "Modern"

BESIDES THESE program pieces,
Vogler's organ concerts were espe-
cially famous for their tone painting scenes
(program music) that awakened enthu-
siasm and emotion in the public. The
listeners followed the performance with
detailed descriptions, so as not to miss any
part of the stories they suggested.

Here, for instance, are some of Vogler's
program notes, now one hundred and thirty
years old:

- I (1) Prelude
- (2) Cantabile
- (3) Sonate de Carillon accompagnée
des Flutes et des Bassons
- (4) Concerto de Flute
- II (1) Variations on *God Save the King*
- (2) Peinture musicale qui représente:
Un Combat de mer (A Naval
Battle) ou en entend:
(a) Le roulement des tambours
(the rolling of the
drums)
- (b) La musique militaire (mili-
tary music)
- (c) Le roulement des flots
(rolling of the waves)
- (d) Le mouvement des vais-
seaux (the movement of
the vessels)
- (e) Les coups des canons (the
shots of the cannon)
- (f) Les cris des blessés (the
cries of the wounded)
- (g) Le chant de la flotte vic-
torieuse (the song of
the victorious fleet)

- I (1) The sunrise
- (2) The sunset
- (3) The philosophy of Kant
- (4) Tuberculosis
- II (1) An unusually strong summer
heat
- (2) The nasty severe cold that hit
Petersburg in 1748.
- (3) The Pantheism
- (4) The eclipse of the sun

Vogler was the subject of the celebrated
poem, "Abt Vogler," by Robert Browning.
It is too long to allow of reproduction
here, but will well repay study for its
musical qualities.

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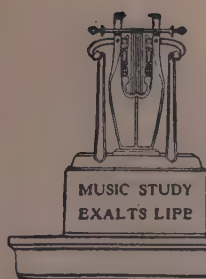
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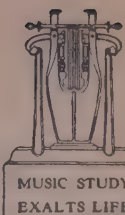
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A Bulletin of Interest for All Music Lovers

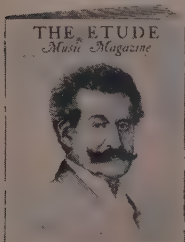


Advance of Publication Offers—March 1937

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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RECREATIONAL ALBUM FOR DUET PLAYERS—PIANO, FOUR HANDS	.35
THIRD YEAR AT THE PIANO—WILLIAMS	.50
THREE-VOICE INVENTIONS—PIANO—BACH-BUSONI	.30
TWELVE NEGRO SPIRITUALS—MEN'S VOICES—CLARK	.15
TWO-VOICE INVENTIONS—PIANO—BACH-BUSONI	.30
YOUNG PEOPLE'S CHOIR BOOK—S. A. B.	.25

The Cover for This Month



Mention Johann Strauss, Jr., and immediately his tremendously popular waltz, *The Beautiful Blue Danube*, and the title given him of "The Waltz King," come to mind. He was born in Vienna October 5, 1825, the son of a successful composer and conductor. In fact, the father was

one of the first to produce a waltz style composition which leaped into great popular favor.

Johann, Jr., learned to play the violin despite his father's objections to having him become a professional musician, and became a more noted conductor and a composer of greater renown than his father. Following his father's death, he united his own and his father's orchestra, and after an extensive European tour and other engagements, including ten years of Summer concert conducting at a park in Petrograd, he became the conductor of the court balls in Vienna, the same position in which his father had functioned.

"The Waltz King" visited the United States in 1872, and his concerts in Boston and New York were tremendous successes.

Altogether he wrote around five hundred compositions. A good many of these charming compositions passed out of use when the waltz era of dancing ebbed away, but his *Beautiful Blue Danube*, *Roses from the South*, *Wine, Woman and Song*, and *A Thousand and One Nights*, *Artist's Life*, and others seem destined to hold permanent favor.

Of his operettas, *Die Fledermaus* continues to be heard.

The closing of the career of this notable composer, whose portrait is presented on the front cover of this issue of THE ETUDE, came in Vienna June 3, 1889.

Third Year at the Piano Fourth Year at the Piano

By John M. Williams

The special advance offer on these two books will be continued during this month. Orders continue to pour in for both volumes; one of the largest advance sales in recent years. Every effort is being made to get copies into the hands of advance subscribers

"Just Keep Whistling Along!"



● Here is a letter from an ETUDE subscriber in Ohio which was just as much an inspiration to us as she says THE ETUDE is to her:

"Sometimes, when one's sky is overcast with dark clouds and the shadows deepen, everything seems so hopeless—a friend means so much. Such a friend you have been to me. The day the ETUDES arrived, I will remember how tired and discouraged I felt. The mail brought them and I looked through every one of them before I continued with my work. Read

a few of the articles. Of course, I did not have the time to read all of them at that time. I am quite a person to be whistling, but it just seemed I hadn't had much heart to even do that—of late. After their arrival it seemed just like a visit from old friends. Made one feel that even 'big' folks have hearts and are human. I would find myself whistling about my work and had not felt so happy in a long time. I have taken THE ETUDE many years, the better part of twenty. I often wonder what impressions you would have if you were to visit homes of your patrons. To me, no home is complete without music and good literature. No matter how hard we work or how heavy our responsibilities we must have rest and recreation. Many times when I am very tired, I sit down to my piano and find the rest and comfort I need. If my piano could talk it could tell many things." Now that the conditions of the country have improved, so greatly, those who "just kept whistling along" are in far better position than those who let themselves sink in the mire of the depression.

as soon as possible.

The special advance of publication cash price is 50 cents, postpaid, for each volume.

It's Time to Prepare for the Graduation Exercises

No doubt this simple statement brings a thrill to many an earnest student who has labored diligently to complete the course in music that he, or she, has chosen. When the long anticipated day arrives for the awarding of the certificate, or diploma, a fitting program is surely in order.

Even in schools, academies and colleges where the graduation exercises are not confined to music students alone, some musical numbers are included in the program. These usually take the form of choruses, or piano or instrumental ensembles. Occasionally, where talent is available, vocal or piano solos are introduced.

Of course, in conservatories and colleges of music, Commencement frequently includes a series of recitals, presenting the graduates in ambitious programs. Many of the numbers to be played in these recitals are, even now, in preparation.

Those having in charge the selecting of music for the Commencement will find of much assistance the THEODORE PRESSER CO. stock and service. Whether it be choruses (mixed, male or female voices), piano or instrumental ensembles, solos for voice, piano or any other instrument, there are many excellent compositions from which to choose, and experienced music clerks to assist you in making a selection. Or, if you prefer to select, by titles and descriptive lists, the music that you wish to examine, catalogs and

literature promptly will be supplied, FREE. Just write to THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, Pa., describing your plans in as complete detail as possible. You'll find Presser Service helpful.



Easter Music

Despite the early date of Easter Sunday, March 28, we are sure that by this time most church choirs are actively preparing the music program for this

great festival of the Christian year. However, if any have been unable to get started, and must needs select, now, appropriate music, we suggest the convenience of Presser Service. This service, as most readers know, includes the opportunity to select from the largest stock of music in the world, free descriptive literature, experienced clerks to choose appropriate music for you, and the most generous terms and liberal examination privileges. A proficient choir still has time to prepare a short cantata and there are any number of anthems, of all degrees of difficulty, that may be obtained on approval.

How about vocal solos, duets, organ numbers? Have they been selected? Does the Sunday school plan a special service? These, and a chosen list of anthems and cantatas, are included in the folder *Easter Music*, a copy of which will be sent gratis upon request. Or, if you feel that you don't have time to select from a printed list, just write to THEODORE PRESSER CO., describing your needs, and a carefully chosen quantity of that type of music will be sent for examination.

Golden Key Orchestra Series

Compiled and Arranged by Bruno Reibold
Edited and Annotated by Peter W. Dykema
With Recordings by the R. C. A. Victor Co.

Of extraordinary interest to professional and advanced high school orchestras throughout the country is the announcement of the forthcoming publication of the *Golden Key Orchestra Series* under the collaborative efforts of Peter W. Dykema, Bruno Reibold, and the R. C. A. Victor Company.

Dr. Dykema, Professor of Music Education, Teachers College, Columbia University, needs no introduction to music educators. A pioneer in community music, past-president of the Music Educators National Conference, lecturer, and author of numerous books, Dr. Dykema has exerted a profound influence in the broad field of music education. His authoritative and illuminating contribution as Editor and Annotator of this series reflects painstaking research.

The selection of material and the orchestrations are the work of Mr. Bruno Reibold, long associated with the Victor Talking Machine Company as arranger and director of orchestral music. Mr. Reibold brought to America a rich background of European culture. As he has become acquainted with developments of instrumental music in the schools of this country, his enthusiasm for this remarkable educational feature of a great democracy has fired him with the desire to make more of the world's great music available to young musicians.

Any one who examines the contents of this series will be struck with the high quality and remarkable variety of the compositions. Every composer included has a world-wide reputation, and each composition presents a composer in one of his characteristic moods. To know this music is to extend one's acquaintance with some of the important masterpieces of the world. The complete contents is as follows:

1. *Prelude in E Minor*,...Johann Sebastian Bach
2. *Processional of Knights of the Grail*—Richard Wagner
3. *Gopak*, from *The Fair at Sorochinsk*—Modest Moussorgsky
4. *Dance of the Bayaderes*, from *The Queen of Sheba*.....Karl Goldmark
5. *Prelude*.....Armas Järnefelt
6. *Interlude*, from *Sigurd Jorsalfar*, Edvard Grieg
7. *Bourrée*, from *The Third Cello Suite*—Johann Sebastian Bach
8. *Dance of the Tumblers*, from *The Snow-Maiden*.....N. Rimsky-Korsakov
9. *Musical Characterization: Theme in Various Styles*.....Siegfried Ochs
10. *Träumerei*.....Edward MacDowell
11. *Theme*, from *Don Juan*,.....Richard Strauss
12. *Shadow Dance*, from *Dimorah*...G. Meyerbeer

A unique feature of this book is the fact that recordings of all the numbers have been made, under the direction of the Educational Department of the R. C. A. Victor Company, by high school orchestras selected from some of the outstanding school systems of the country. A volume of six double-face records will be available in this series. The value of having superior recordings of this music will be at once apparent to the progressive educator. For purposes of demonstration during the rehearsal period, music appreciation courses, and a laboratory facility for students of orchestration, this combination of orchestral music and records is a distinct and practical contribution to the field.

Orchestra leaders who use this material will be delighted with the musicianly arrangements. The intentions of the original score have been retained to such an extent that, even with limited orchestrations, the characteristic tone color of the original is preserved. Extensive cross-cueing permits the use of this volume with remarkable effectiveness by organizations smaller than the required standard.

The complete instrumentation is as follows: First Violin, Second Violin, Violin Obligato A, Violin Obligato B, Viola, Cello, Bass,
(Continued on Page 209)

King Picture

Many centuries ago some sage of the Far East is credited with an appraisal of the value of pictures as compared with words. Whether the value is more or less than 10,000 to 1 may be debatable, but the fact remains that we all like to look at pictures. The phenomenal success of a picture magazine recently placed on the market, is perhaps the latest and most outstanding tribute to "King Picture."

With pardonable pride, we point to the fact that five years ago our editors conceived the idea of covering the development of music in pictures and introduced THE ETUDE Historical Musical Portrait Series. You doubtless saw this month's instalment of 44 pictures on page 144—noticed that in continuing the alphabetical sequence (now in the P's), not only the masters, but everyone deserving of recognition in the field of music is included. This is what makes this series interesting from a purely pictorial standpoint and especially valuable as a reference work.

Anticipating a demand for extra copies of each instalment for scrap books as well as "fill-ins" for the collections of new subscribers, we have printed separate copies of each instalment. These we will be glad to supply to our readers at the nominal price of 5 cents each.

Ada Richter's Kindergarten Class Book

A Piano Approach for Little Tots



It recalls a thrill of childhood to hold a little tot's interest with the story of Goldilocks and the Three Bears. One of the things which gives color to this story is the way in which even the most reticent and self-conscious grown-up enters into the spirit of the thing in conveying to the child listener the tone contrasts in the exclamations of the Little Bear, the Mother Bear, and the Father Bear.

Now that Ada Richter has done it, it is easy to realize that this very point makes a fine basis for introducing the child of kindergarten age to the rendition of musical tones on the piano. This preliminary book of piano instruction reflects the author's successful experience with classes of little tots, and is particularly attractive in its musical set-up because of her gift for creating tuneful material for little beginners.

A helpful feature is the manner in which the book provides for keeping the little folk occupied in writing notes, copying music, or putting color into the pictures.

One copy of this forthcoming novel instruction book may be ordered in advance of publication, delivery to be made when ready, at the special cash price of 30 cents, postpaid.

Young People's Choir Book (S. A. B.)

Frequent requests from choir directors for material of this kind led to this compilation, intended primarily for singers of high school age. But since the initial announcement of the book's forthcoming publication it has been noticed that copies are being ordered for some senior choirs as well. Several have been frank enough to say that they intended using the book at times when the male voice section is weakened through absences, kept from rehearsals and services because of business conditions and other matters that demand their attention.

There is quite a thought in this, as almost every director of a volunteer choir has suffered embarrassment at some time because of conditions over which neither he nor the singers had control.

The baritone in these sacred part songs lies in a range comfortable for either tenors or basses, and thus provides a solid foundation for the two-part singing of the treble voices and produces a satisfying effect. Incidentally the voice range of both soprano and alto parts is limited, and these numbers may be given by the average volunteer choir with very little rehearsing.

An examination of this unique and useful book by every choir director and church music committee member would not be amiss and, in order to afford this opportunity at a minimum of expense, we will book orders for single copies in advance of publication at the special cash price, 25 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

Two-Voice Inventions Three-Voice Inventions

(Bach-Busoni)

English Translation by Lois and Guy Maier



Bach's educational material for pianists is of such vital importance that many of the later pedagogical authorities have made special editions of his works to take care of modern technical requirements. The most famous of these is Ferruccio Busoni, and his editing of Bach's Inventions is accepted as authoritative.

Unfortunately for American students, neither Bach nor Busoni used the English language; hence, editions for use in this country must necessarily be translations. The translations for the two volumes soon to be added to the Presser Collection, as given in the caption of this note, have the benefit of English translations by Mr. and Mrs. Guy Maier, considered foremost authorities on the music of Johann Sebastian Bach. Mr. Maier is a member of the piano faculty of the University of Michigan and the editor of the Teachers' Round Table appearing monthly in THE ETUDE.

While these works are in preparation for publication single copies may be ordered at the special low price of 30 cents each, postpaid. Be sure to mention volume desired in ordering. The sale of these will be confined to the U. S. A. and Its Possessions.



Recreational Album for Duet Players For the Piano

The enjoyment of music, one's own music, need not be a selfish pastime. Indeed, to obtain the greatest pleasure from the ability to perform upon an instrument, one should play, as frequently as possible, with others. Of course, the beginner, and the student aspiring to virtuosity, must spend many hours, alone, in intensive study and practice.

In European countries, notably Germany, much stress is placed upon home ensemble playing, called "house music." The bringing together of small groups of instrumentalists, usually students or graduates of school bands and orchestras, is on the increase in this country, too. But more practical, and equally as pleasurable, in any home where there is a piano, is the playing of piano duets.

That this form of enjoyment in the musical home is much "in vogue" may be gleaned from the large advance sale of this book. Here is a collection of piano duets in grades three and four that is frankly a book for home diversion. Naturally, teachers, too, will utilize it in assigning recreation and recital material. Yet the orders for copies of it received to date compare very favorably with the number sent in for such popular "advance of publication offers" as piano methods and studies.

We know that everyone who occasionally has the opportunity of playing the piano with others will be delighted with the contents of this album. And we feel certain that everyone will be more than satisfied with his bargain who orders a copy at the special advance of publication cash price, 35 cents, postpaid.

Presser's Two-Staff Organ Book With Registration Prepared Especially for the Small Organ

It is in recognition of the popularity and increasing use of small organs in churches and homes at the present time that we are publishing this book of non-difficult organ compositions, with registration suggestions adapted particularly to conform to the limitations of this organ, yet to utilize its possibilities to the utmost. The specifications of the leading organ builders have been studied carefully with a view toward making the book useful to the performers on all such instruments.

This book will prove a veritable boon for the beginning organist, especially a pianist called upon short notice to take an organ position. The notation is on the usual two staves used in piano music, with the part for pedal included in the same staff as the notes for the left hand. Thus, this collection will furnish a generous number of attractive selections which will carry the organist

through the playing demands made upon him before he has learned the reading of organ music from three staves.

Until this book is released, the publishers will book orders at the low advance of publication cash price, 40 cents a copy, postpaid.

Pianoscript Book for Beginners

By Alberto Jonas



As a rule, success is more easily attained by the systematic and orderly individual than by one who is careless and forgetful. Realizing the truth of this, Mr. Jonas, some years ago, published his first *Pianoscript Book* (\$1.50) and many ambitious students, both of private teachers and in schools, colleges and conservatories of music, have profited by the use of it.

Teachers, who adopted it as a time saver and an excellent means of inducing regular practice, soon began to demand a similar book for beginning students. Mr. Jonas has answered by preparing this *Pianoscript Book for Beginners* as an aid to younger students in preserving, in classified form, a record of their work. He gives a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales, as well as suggestions for practice and lists of pieces to play. Space is provided for the student's contributions to the book—notes, supplementary lists of study material, programs of concerts heard, and plenty of blank manuscript paper for copying music.

While this book is in preparation single copies may be ordered at the special advance of publication cash price, 40 cents, postpaid.

Twelve Negro Spirituals

Arranged for Men's Voices

By F. A. Clark

Elaborate transcriptions and arrangements of the traditional spirituals have been published—for piano solo, organ, violin and voice, both solo and chorus. Many of these are, in reality, brilliant musical compositions based on the original theme, in the manner of Brahms' *Hungarian Dances* and Ljeuranc's transcriptions of Indian themes.

Many feel that melodies worthy of such treatment are sufficiently good in themselves, that the simplicity and deep religious fervor which inspired them need not be elaborated. To such, we know these sympathetic settings by Mr. Clark will appeal. Here are faithful recordings of these spirituals, just as the arranger has heard them from early childhood, in the family circle, in the homes of friends, at religious gatherings.

Arranged for quartet or chorus of men's voices, with no great voice range demands made on any of the singers, the discriminating musician yet will find the harmonies complete and satisfying. A single copy may be ordered in advance of publication at the special price of 15 cents, postpaid.

(Continued on Page 209)

When My Husband Comes Home

"When my husband comes home from the office, I say, 'Well, what did you bring me?' and he says, 'Well, here's your ETUDE' and I say, 'Well, that's all I want.' I have been taking THE ETUDE now for over fourteen years. I play the violin, piano and guitar and take vocal lessons, and I certainly do enjoy every word written in regard to each of these instruments. Much of my knowledge has come of my reading everything I find in THE ETUDE. It has been a wonderful magazine to me all these years, and I would not take anything for it."

This is from a letter from an ETUDE reader in Texas, and represents the spirit of confidence that thousands of our friends have in THE ETUDE. We recognize this fine manifestation of loyalty and leave nothing undone at any time to render a continual service to our friends that will merit this enthusiasm.

World of Music

(Continued from Page 146)

A PROPHET HONORED in the homeland was the experience of Evangeline Lehman when her "Ste. Therese" was recently presented in Port Huron, Michigan, the composer's birthplace. The largest auditorium of the city was packed with people who had stood in line for a block's distance, while the Police and Fire Departments were required to keep traffic in order.

THE CONCERTS-LAMOUREUX gave on December 12 a matinee program devoted to composers of France, with the "Second Symphony" of Roussel as the chief offering and compositions of Chausson, Florent Schmitt, Duparc, Ibert, and Chabrier completing the program which M. Eugene Bigot conducted.

"DER ROSENKAVALIER," which had its first Berlin performance about twenty-five years ago, at the Staatsoper, has taken all these seasons to travel a comparatively few paces to the Deutsche Opernhaus (Formerly a royal opera house), where it recently achieved a genuine triumph as produced by Generalintendant Rode.

MANUEL DE FALLA, the famous Spanish composer, is said to have suffered a mental collapse and to be in an asylum at Palma de Majorca. He has been for a long time afflicted with an abscess on the brain, but, because of religious and mystic scruples, has refused to have an operation.

THE OLDEST ORGAN, perhaps in all the world, has been discovered at Aquincum, a former Roman settlement now a suburb of Budapest. An attached tablet states that the instrument was built in 228 A. D. Its two wind chambers and fifty-two pipes have been renovated, and it probably plays as well as ever. Strangely enough, one row of pipes was supplied with what are technically known as tuning rings, which modern organ builders have thought to be a recent invention.

COMPETITIONS

A CHAMBER MUSIC PRIZE of five hundred dollars is offered for a string quartet to have its world premiere at the Festival of Pan-American Chamber Music to be held at Mexico City in July, 1937. Details may be had from Hubert Herring, Director, Committee of Cultural Relations with Latin America, 289 Fourth Avenue, New York City.

A CHORAL DRAMA PRIZE of five hundred dollars is offered by the American Choral and Festival Alliance, for a work in this form by an American citizen. Entries close April 1, 1937; and full particulars may be had from Rudolph Ganz, 64 East Van Buren Street, Chicago, Illinois.

ONE THOUSAND DOLLAR AWARDS for young pianists, violinists and vocalists; with additional prizes of five hundred dollars for the two best opera voices; are offered by the National Federation of Music Clubs, in connection with its 1937 Biennial Convention. For particulars as to entry, write Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

A PRIZE of one hundred dollars is offered in a Young Composers' Contest for compositions suitable for high school and amateur musical organizations. Only composers under thirty-one years of age are eligible. For full particulars, write the Gamble Hinged Music Company, 228 South Wabash Avenue, Chicago, Illinois.

THE PRIZE OF ROME is announced as open for competition by American composers. It provides two years of study in Rome, with travelling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

My First Song Book

Familiar Songs in Very Easy Arrangements for Piano

By Ada Richter

Teachers, parents, and little pianists who have been waiting patiently for the publication of this fascinating book, will be interested in seeing what is included in the contents of its six sections.

Under the title "Songs I Sang When Very Young" are *The Farmer in the Dell*, *Lightly Row*, *London Bridge*, *Here We Go Round the Mulberry Bush*, *Pussy Cat*, and *Three Blind Mice*. "Songs I Sing on Holidays" include *Away in a Manger*, *Christ the Lord is Risen Today*, *Jingle Bells*, *Jolly Old Saint Nicholas*, *Over the River and Through the Woods*, and *Silent Night*.

A section is given to "Songs I Sing in Church," which contains *How Gentle God's Commands*, *I Think When I Read That Sweet Story*, *Jesus, Lover of My Soul*, *Jesus Loves Me*, *The Little Brown Church*, and *Praise God, from Whom All Blessings Flow*. "Songs Children Sing in Far Away Lands" include *All Through the Night*, *Are You Sleeping?*, *The Campbells Are Coming*, *O Du Lieber Augustin*, *Santa Lucia*, and *Song of the Volga Boatmen*. From the class room are taken "Songs I Sing in School," containing *America*, *Dixie*, *My Old Kentucky Home*, *Old Folks at Home*, *The Star-Spangled Banner*, *There's Music in the Air*, and *Yankee Doodle*.

A final section, "Songs My Parents Like to Sing," will please the fathers and mothers. It includes *Auld Lang Syne*, *Believe Me*, *If All Those Endearing Young Charms*, *Carry Me Back to Old Virginny*, *Drink to Me Only with Thine Eyes*, *Home, Sweet Home*, *Long Ago*, *Nobody Knows the Trouble I've Seen*, *Silver Threads among the Gold*, and *When You and I Were Young*, *Maggie*.

In the special arrangements of this book, these songs appear in such an easy form that the child who has studied the piano only a few months will be able to play them. Texts, of course, are given with the music.

A single copy of this book may be ordered at the special advance of publication cash price, 25 cents, postpaid.

What Will You Have?

We hear much these days about high-pressure salesmanship, but it has been clearly demonstrated over and over again, where music is concerned, that the best the publisher or dealer can do is to bring musical works to the attention of those interested in music and say, "What will you have?"

There have been musical productions lavishly staged on Broadway and hundreds of thousands of dollars invested in staging and publicizing each, only to have all of this investment lost on some of these shows because, musically, they were not what the public would have.

THEODORE PRESSER Co. recognized the choosing prerogatives of the teachers and active music workers years ago, and therefore the "On Sale" plan was originated, making it possible for those even thousands of miles away from music centers to obtain complete copies of music publications and, at their own pianos, decide what they would have, the unwanted pieces being sent back for full credit.

When the "first nighters" at a musical show find the production and its music delightful, they come away telling others. Those others tell still others, and so the great "hits" become known. In the realm of music publications, news about the good numbers spreads and the demand for them increases. It is spreading news about good numbers when we bring to attention in these columns month after month the publications represented on the publisher's printing orders of the past month. Any of these numbers may be secured for examination.

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
26118	A Visit to the Farm—Stairs...	1	\$0.25
8404	The Dancing Lesson—Rowe...	1	.25
16386	Daddy's Birthday Waltz—Rolf...	1	.25
24907	Frolic among the Autumn Leaves—Rolf...	2	.25
24974	In Good Humor (Waltz)—Rolf...	2	.25
24158	Indian Dance—Overholt...	2	.25
19775	Ring, Easter Bells—Johnson...	2	.25
2776	Dreams of Youth—Sartorio...	2	.25
26063	Banjo Song—Ketterer...	2½	.35
26062	The Juggler—Ketterer...	2½	.35
23889	Little Hunting Song—Ketterer...	2-3	.30
22875	Mazurka Fantastique—Krentzlin...	4	.50

SHEET MUSIC—PIANO, FOUR HANDS			
15315	A Sleigh Ride—Clark...	3	\$0.60
8504	Beetles' Dance—Holst...	4	.60

PIANO SOLO COLLECTIONS			
Crown Collection	.....		\$0.75
Modern Dance Album	.....		.75
Evening Moods	.....		.75

PIANO DUET COLLECTIONS			
Four Hand Album—Engelmann	.....		\$1.00
Childhood Days (Teacher and Pupil)—Harthan	.....		.75

PIANO STUDIES			
Album of Arpeggios	.....		\$0.75

SHEET MUSIC—VOCAL SOLOS			
30420	Boat Song (Medium)—Ware...		\$0.60
30600	The Bird with a Broken Wing—Golson	.....	.60
30073	Faith (Low)—Chadwick	.....	.50

VOCAL METHOD			
68 Exercises in the Synthetic Method—Root	.....		\$0.75

OCTAVO—MIXED VOICES, SACRED			
10446	Peace I Leave With You—Roberts	.....	\$0.10
10953	Come, Thou Almighty King—Blount	.....	.12
35023	Soft Floating on the Air—Root	.....	.12

OCTAVO—MIXED VOICES, SECULAR			
35163	The Village Blacksmith—Berwald	.....	\$0.25

OCTAVO—WOMEN'S VOICES, SECULAR			
20525	Wi-Um. (A Pueblo Lullaby) (3-part)—Lieurance	.....	\$0.10

OCTAVO—MEN'S VOICES, SACRED			
20537	Wonderful Words of Life—Bliss-Hosmer	.....	\$0.12
21071	Sing Unto God—Marks	.....	.12

OCTAVO—MEN'S VOICES, SECULAR			
20151	Information Wanted—Widener	.....	\$0.10

OPERETTAS			
Miss Polly's Patchwork Quilt—Stults	.....		\$0.75

JUVENILE OPERETTAS			
Let's Go Traveling—Dodge	.....		\$0.60
Little Red Riding Hood—Yeamans	.....		.75

LENTEN CANTATA			
The Message from the Cross—Macfarlane	.....		\$0.75

PIPE ORGAN			
The Chancel Organist—Peery	.....		\$1.50
Graded Material for Pipe Organ—Rogers	.....		1.25

MUSICAL LITERATURE AND THEORETICAL WORKS			
Standard History of Music (Revised)—Cooke	.....		\$1.50
Harmony Book for Beginners—Orem	.....		1.25

MUSICAL DICTIONARIES			
Complete Pronouncing Dictionary of Musical Terms—Clarke	.....		\$1.25
Pocket Pronouncing Dictionary—Clarke	.....		.30

BAND			
34004	New Colonial March—Hall	.....	\$0.75

BAND COLLECTIONS			
Verifirst Band Book—Parts, Each	.....		\$0.30
Sousa Band Book—Parts, Each	.....		.30

RHYTHM BAND			
25558	Sleigh Bells—Valdemar	.....	\$0.50

Fine Rewards Given for Etude Music Magazine Subscriptions

The following list is taken from our Premium Catalog, and will give an idea of the worthwhile gifts offered music lovers for securing subscriptions to THE ETUDE MUSIC MAGAZINE. Yours is the opportunity to secure any one or all of these gifts, without one cent cash outlay. A post card request will bring a complete list of premiums offered: *Bon Bon Basket*—Here is a new chromium-finish Bon Bon Basket. It is 6¾" in diameter and 4¾" high. A fine reward for securing one subscription.

Compote—This perforated lace-design Compote is new and very attractive. Diameter 6", Height 4¼". Chromium finish, of course. Your reward for securing one subscription.

Celery and Olive Dish—Has a scalloped edge and is 10½" long by 5¼" wide. Chromium finish, of course. Your reward for securing one subscription.

Oil and Vinegar Set—A very handy set for the table. The center handled tray, 6½" x 3¾", as well as the clip-on-off holders are chromium finish. The tinted glass containers come in amber, blue, green and amethyst. Your reward for securing four subscriptions.

Fruit Bowl—Although labeled Fruit Bowl, you'll find other uses for this worth while reward. It is 3½" high, 10" in diameter, not including the handles and is attractively etched on the inside of the bowl. Chromium finish. Your reward for securing four subscriptions.

Auto Mirror-Clock—Here is a new accessory for the car—a non-glare 2½" x 7" mirror combining a handsome clock with two-color dialing effect and sanded glass indicator spaces for time and mileage records. Your reward for securing four subscriptions.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

FRANCES TERRY



The name of Frances Terry has become known in American music for works in the larger forms as well as for the number of published pieces and studies for the pupil's needs in study and in recreational and recital playing. In recent years Miss Terry has devoted much of her time to composition and in 1931 she was a winner of the annual competition of the Society for the Publication of American Music. Prior to her present residence in Northampton, Mass., she did some teaching both in New York City and in Passaic, New Jersey. She was born in Windsor, Conn., and early showed a talent for music. Fortunately, both her parents were musical and she received

instruction in music from them. Later, when the family moved to Springfield, Mass., there came opportunity to study under Mr. and Mrs. Edmund Severn. The young lady soon developed into a proficient pianist and appeared as a soloist and as an accompanist. Some of her accompanying work was with small ensemble groups. She also was fortunate as a young lady in having the opportunity of studying under Xaver Scharwenka and to have had such encouragement from Louis Victor Saar on her first composing efforts as to inspire her to do special study of composition. We present below a selected list of piano works by this composer.

Compositions of Frances Terry

PIANO SOLOS							
Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
17434	About Robin Redbreast	2	\$0.25	22836	Playtime	3	.25
17736	After the Shower	1½	.25	25019	Raindrops on the Water	2½	.25
17090	The Brownies' Parade	2	.25	17436	The Sentinel's Story	2	.25
17433	Climbing Up and Jumping Down	2	.25	17986	The Sleeping Flowers	1½	.25
25016	The Clock	2½	.25	17437	Sleepy-Top's Dream	2	.25
22831	Dance of the Dolls	3	.25	22834	Song of the Raindrops	3	.25
24042	Dance Sorrento	2½	.35	23273	Southern Romance	3	.40
17985	Fire-side Lullaby	2½	.30	17984	Staccato Caprice	4	.25
25018	The First Robin	2½	.25		Tree-Tops	1½	.25
17985	Forget-Me-Nots	1½	.25	17435	Swing Sing-Song	2	.25
17739	Good-Night Song	1½	.25	23680	Valse Chromatique	4½	.35
22835	Gypsy Dance	2½	.25	22778	Valse Melodique	3	.30
25017	Hallow'e'en Parade	2½	.25	17983	Watching the Snow-Flakes	1½	.25
17735	Indian Dance	1½	.25	22832	Wheelbarrow Ride	3	.25
17738	On the Lake	1½	.25	22833	Winding the Maypole	3	.25

PIANO, FOUR HANDS							
Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
18230	About Robin Redbreast	2	\$0.30	18232	The Sentinel's Story	2	.30
18229	Climbing Up and Jumping Down	2	.30	18233	Sleepy-Top's Dream	2	.30
	The Clock on the Wall	1	.30	18281	Swing Sing-Song	2	.30
	Hammock Song	1	.30	18228	A Tick-Tock Tale	2	.50
					Witches' Flight	3½	.75

PIANO COLLECTIONS			
Idyls of an Inland Sea. Suite	.....		\$1.00
The Little Artist	.....		.60
Stories Notes Can Tell	.....		.75

PIANO STUDIES			
Etudes Miniatures	.....	2-3	\$0.60
Characteristic Studies for the Young Pianist	.....	3	.75
Fingers Ten in Work and Play	.....	2	.60
Recital Etudes	.....	4	.75

Swindlers About

We repeat our caution to music lovers everywhere to beware of strangers soliciting subscriptions for THE ETUDE MUSIC MAGAZINE, especially where these are offered at a "cut rate." Unless you are convinced of the responsibility of the canvasser and are willing to assume any possible loss, pay no money to any one not personally known to you. Representatives of THE ETUDE and the THEODORE PRESSER Co. carry the official receipt. It is unfortunate that men and women stoop to petty larceny in collecting cash for magazines and failing to turn in the money. Beware of bargain offers, no matter how plausible the story may seem. We cannot be responsible for the work of swindlers.

Change of Address

Where subscribers change their addresses, we should be advised at least four weeks in advance, both old and new addresses being given. This is important to insure against copies of THE ETUDE going astray.

Golden Key Orchestra Series

(Continued from Page 207)

Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, First E-flat Saxophone, Second E-flat Saxophone, B-flat Tenor Saxophone, First and Second Horns in F, Third and Fourth Horns in F, First B-flat Trumpet, Second and Third B-flat Trumpets, First Trombone (Bass Clef), Second and Third Trombones (Bass Clef), Tuba, Tympani, Drums, and Piano (Conductor's Score).

Details as to the prices of the various recordings will be announced later, but in advance of publication orders may be entered for copies of the Orchestra Parts at 20 cents each; Piano (Conductor's Score), 40 cents. This work will be sold only in the U. S. A. and its Possessions.

THE ETUDE MUSIC MAGAZINE

▼ The World's largest, and most highly respected musical publication.
CAN YOU AFFORD TO BE WITHOUT IT?

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By
EVANGELINE
LEHMAN

Four Compositions
in Various Moods
(GRADE 4)

Published individually
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AUTUMN REVERIE
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The golden Autumn leaves and the evanescent haze enveloping the landscape on the terrace of St. Germain moved the composer to create this composition which, because of its beautiful melody, exacts the pianist's best singing tone.

MORNING CANTER
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There is a because feeling in this charming composition, the languid melody of which was inspired by the lilies on the pond of Claude Monet's garden at Giverny.

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THEODORE PRESSER Co.

1712 CHESTNUT STREET
PHILADELPHIA, PA.



THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



Samples

By Gertrude Greenhalgh Walker

"Miss Brown is going to have another musicale and has asked me to play," exclaimed Bruce on returning from his lesson. "That's nice," answered his mother.

"But I don't want to play. I can't see that it will do me any good," Bruce pouted.

"That is where you are mistaken, Bruce. Recitals present splendid opportunities to gain poise and confidence; and they give the participant valuable experience. Besides, you owe it to Miss Brown, as a debt of gratitude, to do your share. Other people cannot know the results of her teaching without recitals. A musicale, or recital, is of mutual advantage."

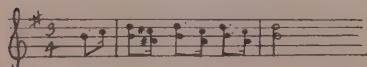
Just then the doorbell rang. It was a man delivering free sample packages of cereal. Bruce tried it at once and liked it. "It's good mother, I wish you would get some more," he said.

"All right, if you like it. You see it paid the producers to give us that sample, did it not? They had to introduce their product to us, and you liked it—a mutual advantage to both sides. And mutual advantage applies to many things. Cereal people sell; we buy. Miss Brown teaches; you take lessons."

"Yes, I guess you are right," agreed Bruce, "and I'll play at her recital and be the best sample she has. If I play especially well it will be a good advertisement for her and excellent experience for me—a MUTUAL ADVANTAGE."

???Who Knows???

1. How many thirty-second notes can there be in a measure of six-eighth time, if the first note is a quarter note?
2. Who wrote the opera "Lohengrin"?
3. When was Haydn born?
4. What is an interval?
5. What is a spinet?
6. If G-sharp is the fifth of a certain minor scale, what is the signature of that scale?
7. What were MacDowell's first names?
8. What does *morendo* mean?
9. In what city did Mendelssohn establish a conservatory of Music?



10. What melody is this?
(Answers on next page)

Thumb Under-Pass

By Frances Taylor Rather

Have you a stubborn, inert thumb
That makes scales rough and slow?
If it persists in being "dumb,"
You'll always play LARGO.

Just make a tunnel of your hand,
And, as your second plays,
Your thumb, if under-right command,
Will never cause delays.

So, if with scales you would succeed,
Your thumb must help, you know;
Good under-pass you'll surely need
In gaining real PRESTO.

Mr. Baton's Orchestra Class

By Helen Oliphant Bates

Mr. Grand Piano, Principal of the Orchestra Conservatory, rose to address the audience with a smile of anticipation. "I am pleased to announce that Mr. Baton is with us to-day and will be happy to answer any questions. He will be glad to hear your problems and give advice or help."

Robert Bradshaw, flutist (rising hesitatingly): Mr. Baton, my friends tell me that my playing is unemotional and cold. How can I overcome this fault?



FLUTE

Mr. Baton: It is true that both the flute and the piccolo are somewhat cold and unsympathetic instruments, but they have a clear, silvery tone, and if you will practice on your high runs and trills, skips, and fast technic, you can produce many brilliant, descriptive effects that will delight your audience.

George Jackson, bassoon player: I feel very clumsy and awkward with my instrument. Can I overcome this?

Mr. Baton: Your instrument may seem awkward to you, but remember it excels in grotesque and humorous music. I would suggest that you work on staccato tones in the lower register. Remember

Mr. Baton: No, I am afraid you do not have a wise ambition, because the strings of the harp are not intended to play repeated notes, as are those on a violin, for instance. You should learn to play arpeggios, glissandos and rolled chords.

Ruby Peters, violoncellist: My teacher says I have a fine vibrato, of which I am very proud, as I have not been studying long.

Mr. Baton: You can be gratified, Ruby, at your progress on the violoncello, but do not be too conceited, because it is easier to acquire a pure tone, and a smooth vibrato on the violoncello, than it is on the violin. You can work, also, for a sonorous tone, with depth, and richness of quality.

Elverson Stinson, oboe player: I understand that my instrument is rich in overtones. Is this an advantage?



OBOE

Mr. Baton: Yes, it enriches the quality of tone, and makes it effective in an ensemble. But your instrument is also expressive in solo passages. It has a pleading voice in slow pieces, and a light and delicate tone in swift movements.

George Chambers, English Horn player: I prefer pastoral music and plaintive melodies.



TROMBONE

also, that your instrument is fine in stately and dignified music.

Peter Perkins, trombone player: I love the rich and dignified tones, the nobleness and the massive power of my trombone. Are there other qualities I should seek to develop?

Mr. Baton: You play an instrument with limitless possibilities. Since it is less mechanical than the trumpet and the clarinet, you can play more delicate shadings. You can be suave, and you can also be brilliant. Your instrument is so fine that it is often called the "King of the Brass."

Arthur Buscan, trumpet player: Mr. Baton, how can I learn to produce a delicate and appealing tone?



TRUMPET

Mr. Baton: Your instrument will never have as plaintive and pleading a tone as the oboe; but if you will practice fanfares and brilliant passages, your music will be thrilling. Everyone enjoys the stirring, animated music of the trumpet.

Lucile Mathews, harpist: The height of my ambition is to play repeated notes very fast. Do you think I ever will succeed?

dies. Have I chosen the proper instrument for this type of music?

Mr. Baton: Yes, the deep voice of your instrument is admirably suited for cantabile passages, sad pieces, and slow movements. But do not overemphasize these qualities, because your instrument can also excel in a fast tempo.



CLARINET

Arthur Brickman, clarinet player: I think that my instrument is more sonorous than the flute. Am I right?

Mr. Baton: Yes, the clarinet is richer than the flute. It is one of the most useful members of the wood wind section, but it lacks the intensity of either the violoncello or the violin. It is suited to nimble work, and brilliant compositions. Oh, there goes the bell, and I have not had a chance to talk to all that row of percussion players: William, with his kettle drums; Rufus, with his cymbals; Eugene, with his castanets; and Herbert, with his gong. I wish I had time for each of you. Your instruments have interesting rhythmic and dynamic possibilities, and you are practically a necessity in big climaxes. But I must stop now. Good-bye.

The Pianist's Repertoire

By Elizabeth Blackburn Martin

PIANISTS fine, both young and OLD, should have a repertoire, I'm TOLD. (That means the pieces one can PLAY from memory, in a finished WAY.) With teacher's help, I chose with CARE, a list of numbers to PREPARE. "Each child," said she, "should learn to PLAY some pieces from the classic DAY." So I selected Bach's MUSETTE, and Mozart's little MINUET; from the Romantic school I TOOK the Soldier's March in Schumann's BOOK. Beethoven's Minuet in G, Grieg's Birdling, in the minor KEY, the Avalanche from Heller's PEN, and Reinhold's March of Fingall's MEN. These, with a modern group of FOUR, comprise my little REPERTOIRE. With careful practice every DAY I'll always be prepared to PLAY.

The Finger Bridges Over Keyboard River

By Henry T. Kramer

Marvin's lesson was going along in "tip top" shape. Well, almost, anyway; Marvin was just a little bit worried. The week before his teacher had reminded him that he should keep his fingers curved and his hand "arched." But it was hard to keep his fingers curved when there were so many other things like fingering, counting, and sharps and flats to remember. He thought maybe his teacher would not notice his hands this once.

He had just gotten to a spot where his hands flopped and flattened out terribly—when his teacher stooped over and looked along the keyboard.

"What's he doing?" Marvin thought. He became so excited that it was hard to keep on playing.

"My goodness, your bridges have fallen down!" his teacher exclaimed.

Marvin suddenly stopped playing. "What do you mean, Mr. Kramer?" He looked puzzled.

"When I was a boy," his teacher began, "I used to pretend that my hands were two little bridges. I kept my fingers curved so that the bridges could not fall down into Keyboard River. My little finger had to be watched the closest because it liked to sort of straighten out and tip the whole bridge over sideways."

Marvin could hardly wait to put his hands on the keys to see if they really looked like bridges. Sure enough. First he looked under his right hand, then the left. He could see the Keyboard River flowing clear to the ends of the piano.

When he practiced the next week he began by curving his fingers and arching the "Finger Bridges" over the keys before he began to play. Every few minutes he bent down to see if the bridges were still up. A week passed quickly by. And it was really fun to build and watch the Keyboard Bridges! TRY IT FOR YOURSELF!



JUNIOR ETUDE—(Continued)



March Anniversaries

BEDŘICH (FRIEDRICH) SMETANA was born in Czechoslovakia (Bohemia) on March 2, 1824. Like Beethoven he became deaf as he grew older. His best known work is the opera, "The Bartered Bride," the Overture to which may be heard on Victor record, Number 1555. It is often heard played by orchestras on the radio.

MAURICE RAVEL was born in France, March 7, 1875. His famous *Bolero* for orchestra is recorded on Victor records, Numbers 7251 and 7252.

RIMSKY-KORSAKOFF was born in Russia, March 18, 1844. His best known composition is "Schéhérazade," which is a musical description of the Arabian Night's Tales. The Philadelphia Orchestra has recorded it on Victor records, Numbers 6738 to 6742. The popular melody called *The Song of India*, from the opera "Sadko," is arranged for piano duet; it is not difficult.

JOHN SEBASTIAN BACH, or "Bach the Great," as he is sometimes called, was born in Eisenach, Germany, March 21, 1685. You all play some of his smaller pieces, of course, and his larger works may be heard on records which you should hear whenever and as often as you can. Some of the *Preludes and Fugues* from the "Well Tempered Clavichord" are recorded on Columbia records, Numbers 67823D to

67826D; and the gigantic "Mass in B Minor," is on Victor Numbers 9955 to 9971. The following are played by the Philadelphia Orchestra—(Victor records)—*Fugue in G Minor*, Number 7437; *Passacaglia*, Numbers 7090 to 7095; "Toccato and Fugue in D Minor," Number 6751; and "Choral Preludes" on Numbers 7089, 7096, 7553, 7437.

LUDWIG VAN BEETHOVEN died in Vienna, March 26, 1827. His *Sonatas* in G and F are not too difficult for even quite young Juniors; and his *Contra Dance* may be had in piano duet form. All of his *Symphonies* have been recorded by Victor or Columbia.

CLAUDE DEBUSSY died in Paris, March 26, 1918. Some of his piano pieces, such as *Arabesque*, are not too difficult for Junior Club meetings. His larger compositions, such as *Festivals and Clouds*, for orchestra, are played by the Philadelphia Orchestra, Victor 1309 and 7453 to 7460.

ENRIQUE GRANADOS, one of the best known Spanish composers, died on March 24, 1916, his ship being struck by a submarine. The *Intermezzo* from his opera "Goyescas" is played by the Madrid Symphony Orchestra on Columbia, 67756D. One of his "Spanish Dances" is arranged for piano solo about grade five.

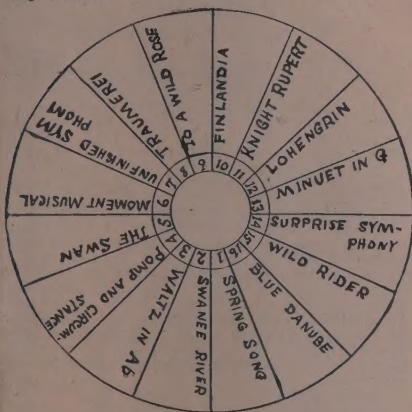
Wheel of Composers Game

By Mrs. L. S. Trezevant

Each player should receive a wheel cut from cardboard, with the names of compositions in the spokes.

Fill in each spoke of the wheel with the name of the composer of the piece mentioned in the spoke.

The player filling up his wheel first is the winner.



Letter Box

DEAR JUNIOR ETUDE:

I am sixteen years old and I have taken music ever since I was five. I like music very much and try to play well. My grandmother is the music teacher in our town, and she has taken THE ETUDE a very long time. I am interested in the Junior Etude and hope I am not too old to write to you.

From your friend,

MILDRED MCGLOTHIN (Age 16),
Tennessee.

N. B.—The Junior Etude is always glad to hear from its friends of any age, and no one is ever too old to write. The age limits refer only to those entering the contests.

DEAR JUNIOR ETUDE:

I play the piano and also play bass drum in our high school band. I realize this has helped me a great deal in my rhythm in piano playing, and not only does it bring me in contact with music but playing in crowds brings great poise.

From your friend,

CORINNE CHRISTENSON (Age 15),
Iowa.

Letter Box List

Letters have also been received from Marian Bates; Laura Clark; Lloyd Pinckney; Virginia Metzger; Sandra Bianca Polack; Hilda Emerson; Mary Belle Munson; Dick Edwards; Clarence Nimmers; Georgina Andrews; Ellen McKnight; Dorothy Calvin.

HONORABLE MENTION FOR DECEMBER PUZZLES

Isabelle Poirier, Jean Rohrheimer, Lucille Virster, Hope Elizabeth Baker, Lenore Fine, Philetta Forman, Julia Johnson, Catherine Hajdu, Katherine Shinboler, Eileen McLaughlin, Charles Drake, Jr., Juanita Burton, Mina Dubrowsky, Estelle Dunlap, Virginia Dolmage, Paula Bretz, Arlene Ames, Estelle Salshutz, Rita Kroupa, Phyllis Gentien, Vivian Shaw, Lila Anne Love, Dorothy Muffy, Muriel Stephenson, Ruth Salzberg, Margie Ihle, Patricia Klein, June Dunlap, Inez Habert, June Strahota, Mary Morrison, Anna Louise Hanish, Betsy Reed, Jack Mendeldorf.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under the age of sixteen years may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen years; Class C, under eleven years of age.

Subject for story or essay this month, "What Music Is Doing for Me." Must contain not over one hundred and fifty words and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, not later than March 18, 1937. Names of prize winners and their

contributions will appear in the June issue.

RULES

Put your name, age and class in which you are entering on upper left corner of paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Write on one side of paper only.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest and send in no more than two contributions in each class.

Competitors who do not comply with the above regulations will not be considered.

Minor Scales

Minor scales add enrichment to our music. The minor keys provide the solemn and sad part of music; and music would not be complete without the minor keys and scales. The minor scales were developed because of man's need to express himself more fully.

There are three kinds of minor scales: the pure, or natural minor, the harmonic minor and the melodic minor. The pure minor was the earliest form of the minor scale. It is called natural because it has no sharps or flats other than those found in the signature of its relative major. It is rarely used now.

The other two types, the harmonic and the melodic, are more complex in regard to their semitones, but all scales follow a set rule for their semitones. The harmonic minor scales are used mostly in piano study, while the melodic minors are used in voice and violin study.

GARLAND BRANCH, JR., Class A,
(Address not complete).

N. B.—Garland is not eligible to be a prize winner as he failed to follow the contest rules, but as his essay is very excellent it is being printed in place of the usual Class C essay. No Class C essays were received this month, the Minor Scale subject being somewhat too advanced for this Class. Never mind, Class C, the subject will be easier next month!

Minor Scales

(Prize Winner)

This is about my experience with minor scales.

When I first began harmonic minor scales, I thought them very odd, until my teacher explained them to me: Minor scales not only are played differently, but also sound very different from the major.

Have you ever thought what harmonic minor means? Well, harmonic means musical, and minor means an arrangement of tones and semitones (or whole steps and half steps) used quite often in mournful music.

These scales at first seemed harder to play than the majors, but they became easier as I progressed. Of course all things are hard when you first begin.

After I have finished the harmonic minor scales, I shall study the melodic minors; and I hope that I will enjoy practicing these new scales as much as the harmonic minors.

CATHERINE FRASER (Age 11), Class B,
Canada.

Minor Scales

(Prize Winner)

Lucy and her music teacher always disagreed as to whether Lucy should practice her minor scales or not, because she disliked them. Miss Jameson, her teacher, tried to think of a way that would make Lucy, as well as all her other pupils, take more interest in their minor scales, as she knew they were very necessary.

Finally, when Lucy arrived for her lesson the next week, Miss Jameson asked for a minor scale. "Lucy, suppose you try humming your scales as you practice them for your next lesson."

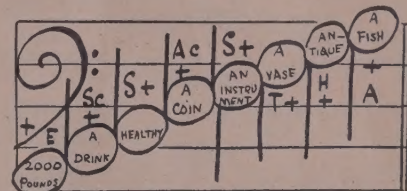
"All right," answered Lucy, "I'll try that." When Lucy came to her next lesson she knew all her scales perfectly, minors as well as majors, and she actually enjoyed playing them at her lesson, and ever afterwards.

KATHERINE STOCKTON (Age 15), Class A,
Texas.

A Scale of Musical Terms Puzzle

By Mrs. Paul Rhodes

EACH note of this scale represents a musical term. What are they?



HONORABLE MENTION FOR DECEMBER ESSAYS

Philetta Forman, Rachel Timmerman, Erma Jean Cook, Lucille Virster, Marjorie Ihle, June Clinton, Georgina Sanderson, Mildred Parkinson, Vivian Lanherd, Mary Morrison, Patricia Klein, Allene J. Stanley, Vivian Izier, Garland Branch, Jr., Alice Clark, Catherine Hajdu, Lily King, Charles Nutter, John F. Steeves.



MUSTILLO JUNIOR MUSIC CLUB, ATTLEBORO, MASS.

Letters from Etude Friends

Programs for Tots

TO THE ETUDE:

A young teacher, whose success with children has been very decided in her locality, has found that pleasing her little students is as important as pleasing the parents.

Just as she was about ready to give her final recital, one of her patrons informed her that an enforced absence from the city would make it impossible for her to attend the recital in which her two little daughters were to make their first appearance.

Both mother and children expressed themselves as so disappointed that the teacher decided to let the children have a little recital "all their own."

She thereupon made out pretty little programs on art paper in pastel shades with the pieces the little ones were to play—including another little friend on this program.

One evening after lessons were over, she had the children invite their mother and one or two friends in, and with great importance and delight the tiny programs were given out and the children went through the recital just as they meant to do later on.

The mother was so pleased, the little girls so proud, that the teacher felt as if the experience was well worth while to the children and most appreciated by the little audience.

The program follows:

- Duet. *The Skylark Mounts the Blue*
Blue Sky Swartz
 Betty and Phoebe
- Lightly Row* Thompson
Do Your Best Thompson
 Demetria
- The Cello* Blake
The Little Dutch Clock Stillwell
 Betty
- March of the Dwarfs* Aaron
Tumbling Clovers McLachlan
 Phoebe
- Drifting* Williams
 Demetria
- Cherry Time* Faeth
Tarantelle McLachlan
 Betty
- The Elf and the Fairy* Bentley
Swaying Pines Mattingly
 Phoebe
- Dream Boat* Williams
 Demetria
- Duet. *March of the Wee Folk* Gaynor
 Betty and Phoebe

Note Flash Cards

TO THE ETUDE:

I am a subscriber of your splendid magazine. I notice you have at times articles by teachers, giving ideas to facilitate teaching. Here is one which I have found helpful.

To facilitate the teaching of notes to little children, I have devised and drawn up a set of Note Flash Cards showing an enlarged staff, treble or bass clef, and thereon a single large quarter note. I drew the notes on pieces of inexpensive white show card board, in size about three by five inches. The staff, clef, and so on, are drawn with a speedball pen and black India ink.

The cards are held up, one at a time, before the pupil, and he is to answer quickly, giving the name of the note, whether to be played by the right or left hand, and is then asked to point out the note on the piano.

For a beginner, this method is very helpful and does much to impress a mental picture of the notes in the pupil's mind.

—RUTH BUSTANOBY.

* * *

"Stravinsky says that he only succeeded in getting such a wonderful atmosphere in 'Le Rossignol' by eating chow chow every hour, growing a pigtail and having himself lacquered all over."—British Musician.

That Practice Problem!

By Pearl A. Wheaton

Getting pupils to practice is often difficult of achievement, but there is a method that is a valuable aid in solving this problem. A practice record should be used. Guard's "Music Pupils' Lesson Book and Practice Record" is excellent. The pupil is required to practice an hour a day (averaging six hours a week), and also to receive a good grade on his lesson. Then a gold star is placed on that lesson page. When ten of these stars are so earned, the pupil is presented, as a reward, with one of the book-

lets in the series, "Child's Own Book of Great Musicians." Each book gives the life story of a great musician, written so it can be read and understood by the average child; and it is entertaining as well as instructive.

Children love these little books and are willing to work hard for them. It is the ambition of most of my pupils to obtain the whole set. Thus, effectively and inexpensively, the practice problem is solved. Try it, my friend!

Next Month

THE ETUDE for April 1937, brings these vital, instructive and inspiring articles.



GRETE STUECKGOLD

AMERICA'S VAST MUSICAL AWAKENING

Nikolai Sokoloff, formerly conductor of the Cleveland Symphony Orchestra and now at the head of the enormous Federal Music Project of the WPA, gives for the first time an outline of what that work is doing to promote the interests of private music teachers.

AMERICAN SINGERS AND THE ART SONG

Grete Stueckgold, prima donna soprano of the Metropolitan Opera Company of New York, is renowned as a lieder singer. This article will give much valuable information about this art now being splendidly revived.

A MARK HAMBOURG MASTER LESSON

This time the great Anglo-Russian virtuoso chooses the *Nocturne in C Minor* by Chopin. This immortal composition seems especially close to the soul of the rarest of composers for the piano, and Hambourg has never prepared a finer master lesson.

WEBER, THE POET OF ROMANTICISM

This year marks the one hundred and fiftieth anniversary of the birth of Weber, and his works are being heard regularly over the air. William Roberts Tilford has written a new review of the dramatic life of the composer.

THE GEOMETRY OF SPEED AND MOTION

Here is a fresh, technical article giving to ambitious students and teachers a new aspect of a subject. It is devoted especially to the conquering of problems involved in execution of too often neglected chromatic passages.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Recreational Music

By Estelle Williams

ONE DAY A LITTLE pupil, who is well advanced in the second grade, suddenly said to her teacher, "Let me have a pretty piece in the first grade—something easy. I'd just love it, and I could learn it so quickly."

So she was given a showy little piece marked grade one and a half. She was delighted with it; and soon she was able to play it splendidly. This experience vividly emphasized the fact that the use of recreational music is of decided value to music teachers.

Such music can be learned in a shorter time, and with less instruction from the teacher, than the material in the pupil's immediate grade requires; thus he thrills

in the mastery of it. He has the joy of winning.

Recreational numbers are the most excellent measuring rods of a pupil's progress. When he turns from his studies and learns to play a number a grade lower, he is measuring his own ability, though he may be doing it unconsciously. If he can learn it easily, he will be glad to know that he is really progressing.

But, above all, the chief value of recreational music lies in its power to stimulate interest. If the pupil's studies have grown a bit heavy, and he is gradually losing interest, he probably needs some musical play. Musical play, like all wholesome play, revivifies one.

Musical Books Reviewed

A Guide to Symphonic Music

By W. OTTO MEISSNER

"Of the making of books there is no end;" and this would seem to apply to those intended as assistants to the understanding of music. Nevertheless, so long as they become so easily understood and so intelligible a guide as this one, by a so experienced teacher, their multiplication is to the student's benefit. The one chapter on "The Structure of Music" is so practically and clearly presented as to be worth more than the price of the book, to the listener who is hazy as to this necessary equipment for the understanding of the rhetoric of music. And music really is a quite intelligible language to the initiated. The book is so thoroughly illustrated by musical quotations and outlines of master works as to make it a pleasant and helpful companion to both the student and the listener without a broad theoretical knowledge of the tone art.

Pages: 90.

Price: \$1.00.

Publishers: Silver, Burdett and Company.

Stephen Foster

Youth's Golden Glean

Gradually the universal appeal of the simple melodies and verses of Stephen Foster has created a desire for a literature about the man; and gradually various periods in his life are being uncovered through special research. Raymond Walters, president of the University of Cincinnati, has recently issued a volume known as "Stephen Foster: Youth's Golden Dream," which is a sketch of Foster's life and background in Cincinnati from 1846 to 1850.

Foster was twenty years old when he went to Cincinnati to enter the office of his elder brother, Dunning McNair Foster, who was a partner in a commission and forwarding merchants and steamship agency. Foster's father and his family were quite well to do, and he was not the impoverished vagabond which many have pictured him. All the time that he was working in this business office his mind was alive with melodies stimulated by the picturesque life of the great rivers leading to the Gulf. It was at this period that he wrote his famous *Oh! Susanna* and also his lovely *Jeanie with the Light Brown Hair*. "Jeanie" was none other than Jane Denny McDowell, daughter of Dr. Andrew McDowell, one of the foremost physicians of Pittsburgh, whom Foster married on July 22, 1850. "Old Black Joe" was apparently a servant in the home of Dr. McDowell.

Dr. Walters has made a very engaging book, revealing the quaint musical life of Cincinnati at the middle of the last century.

Pages: 160, illustrated.

Price: \$1.50.

Publishers: Princeton University Press.

Essays in Musical Analysis, Volume IV

By DONALD FRANCIS TOVEY

A volume devoted to "Illustrative Music" is the fourth in Professor Donald Francis Tovey's very scholarly and meticulously prepared series of analyses of great masterpieces. When one regards the programs of great orchestras of to-day, it is to note with surprise the unusual amount of attention given to what is generally known as program music. Here, Professor Tovey has invaded this very colorful field, with great success. Here we find the proper place for Beethoven's "Leonora" and "Egmont," Mozart's Overtures to "Die Zauberflöte" and "Le Nozze di Figaro," and Berlioz's "Harold in Italy" and "Romeo et Juliette." Among the modern works are those of Elgar, Smetana, Rimsky-Korsakoff, Strauss, Bantock, Vaughan Williams, Reger, Holst and Hindemith. Since the purpose and excellence of Professor Tovey's earlier volumes have been described in more or less detail in previous issues of THE ETUDE, comment here is unnecessary.

Pages: 176.

Price: \$4.00.

Publisher: Oxford University Press

Two in Vagabondia

By MISS MARY LYLE MCCLURE AND MISS MARY LOUISE SIMS

These two young ladies from the South went abroad to study music in 1900, and while there took a *Rundreise* (circuit-tour) through Germany, with a dip into Switzerland. The book might have been called "The Travels of Two Gibson Girls," because it reflects in very ingenious ways just what two young ladies of the Gibson Girl period thought of pre-war Germany.

The book has a peculiar fascination, for it was written at a time when the authors might have paid a visit to New York City and gone home and written an essay on "Thoughts on Viewing Grant's Tomb." Their vagabondage, at its worst, consisted of occasional forced excursions in fourth class German trains. There is something of a curious interest in how they managed to spend the better part of a summer with very anemic pocketbooks.

Pages: 198.

Price: \$2.00.

Publishers: Meador Publishing Company

SUGGESTED MATERIAL FOR MAKING INTERESTING

Piano Pupils' Recitals

Wide-awake teachers, realizing that "ALL-PIANO-PLAYING" recitals are apt to become firesome, introduce novelties in the program—a Costume Group, a Playlet or Operetta, Songs, Recitations and Choruses, Rhythm Band Numbers, or Solo Selections on some other instrument. Some strive to build programs on one special subject; others make the entire program a continuity around a central idea. The material here listed either has been especially written for recitals or has been adapted for such use.

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